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# *The* HIGH SCHOOL THESPIAN

Vol. IX, No. 3

JANUARY and FEBRUARY, 1938

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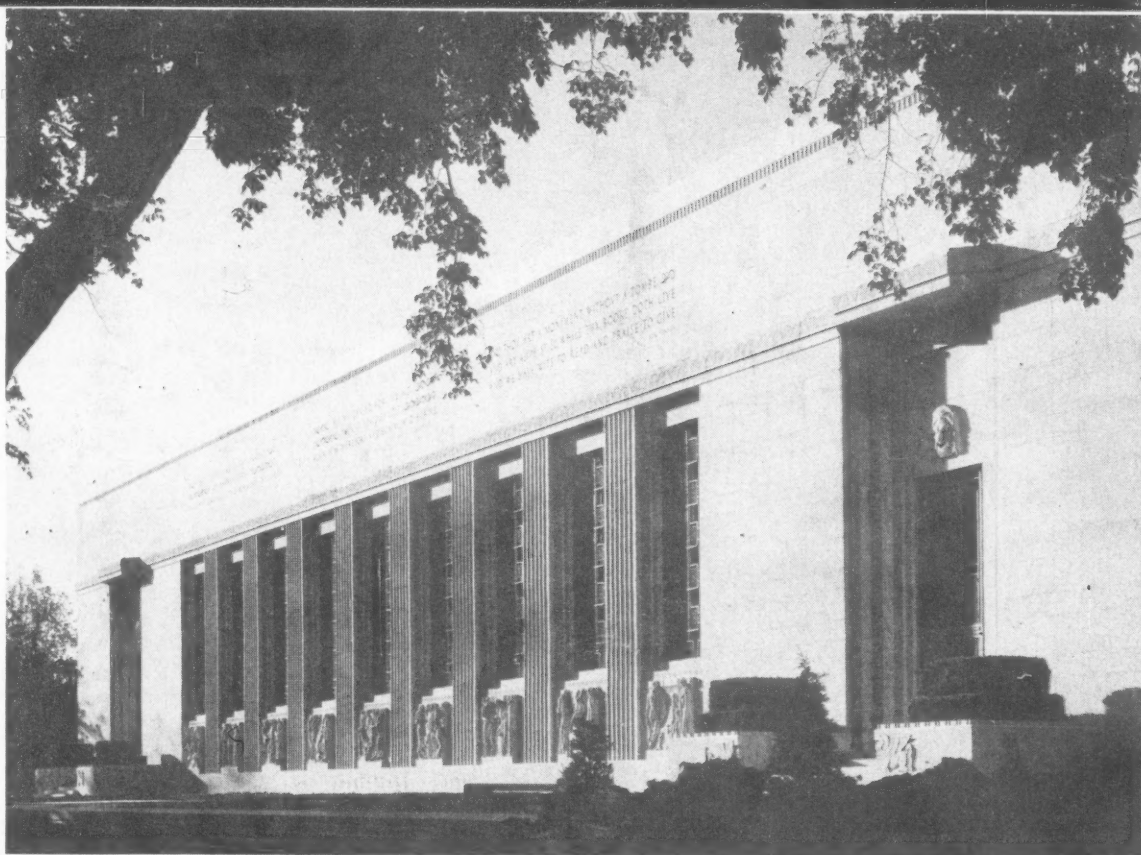
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A MAGAZINE DEVOTED TO THE INTERESTS OF HIGH SCHOOL DRAMATICS



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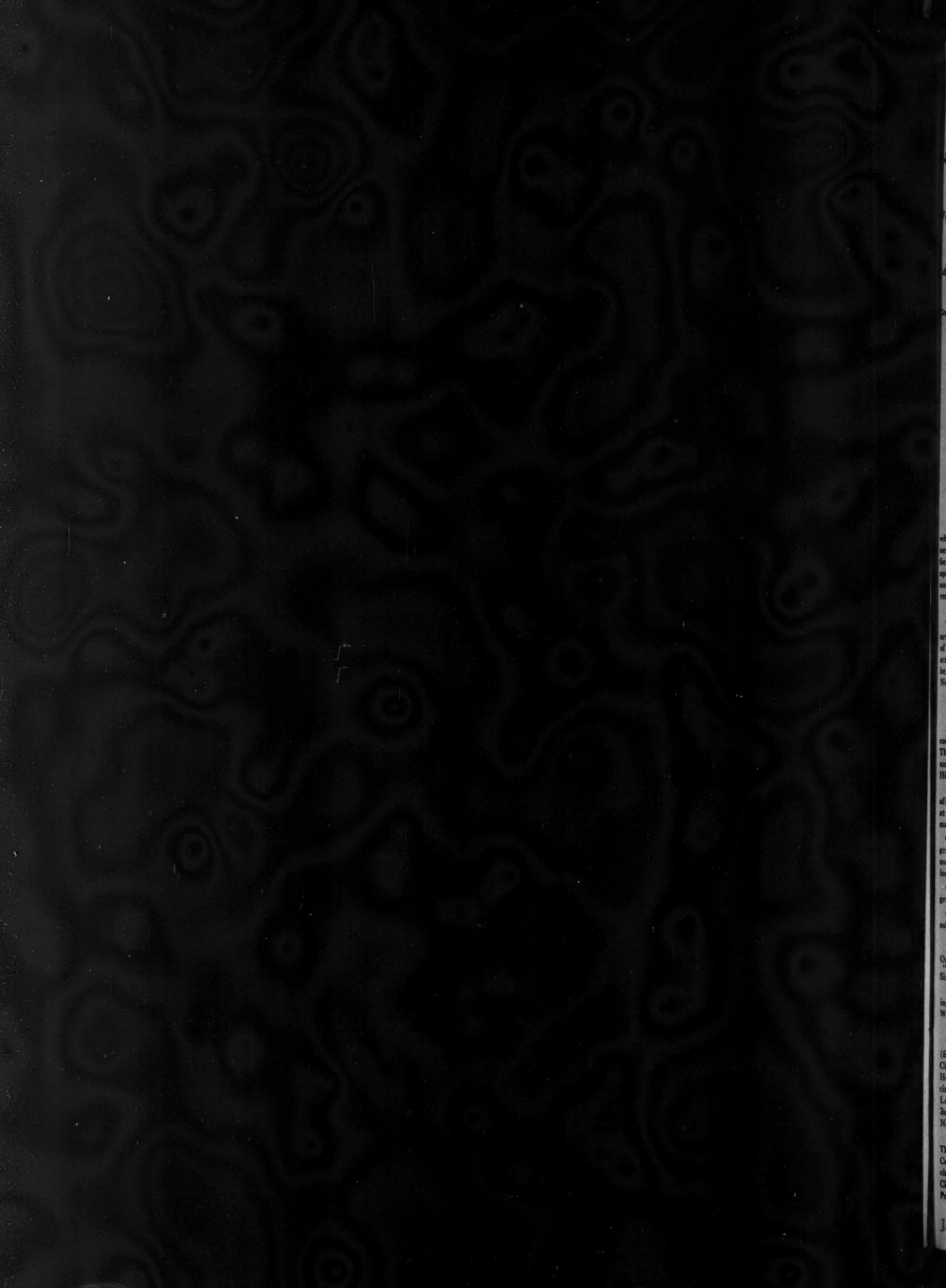
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Foreign . . . . . 2.00  
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Note: A special discount will be allowed schools wishing to use The High School Thespian for class purposes. Write the Editor.

The High School Thespian is published bi-monthly (five times) during the school year at Campus Station, Cincinnati, Ohio, by The National Thespian Dramatic Honor Society for High Schools, Campus Station, Cincinnati, Ohio. Earl W. Blank, National Director; Lotta June Miller, Assistant National Director; Ernest Bavely, National Secretary-Treasurer; Dr. Paul F. Opp, National Field Representative.

Entire contents copyrighted 1937, by The National Thespian Dramatic Honor Society for High Schools, Campus Station, Cincinnati, Ohio. Entered as second class matter September 15, 1935, at the post office at Cincinnati, Ohio, under the Act of March 3, 1879. Printed in U. S. A.

# THE HIGH SCHOOL THESPIAN

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# BROADWAY AT A GLANCE

by  
Margaret  
Wentworth

## Musicals

**F**OR once in a while, let's begin with the musicals. The Shuberts have brought in no fewer than three, each with its merits and its drawbacks. *Hooray for What* is for the admirers of Ed Wynn, with his gadgets and his lisp, his awkwardness and simplicity. Much funnier in person than over the radio, he impersonates Chuckles, inventor of a deadly gas, meant for the pacific purpose of killing worms in apples. However, nations want it for war (even musical comedies are concerned with political problems nowadays) so the scene changes to Geneva where a woman spy steals Ed's formula by copying it down as reflected in the mirror of her compact. But this gets it down backwards and makes laughing-gas instead of poison. The moral is that if all nations laughed together war would become impossible. However, they would first have a similar taste in jokes!

The funniest scene is one in which several wonderfully trained dogs do stunts around Ed as he tries to read. The critics have said they'll invite these dogs to their next banquet. Since many critics are cynics, it would be most appropriate; do Thespians see why?

## Between the Devil

*Between the Devil* has a characteristically improbable musical comedy plot. The hero has married a French girl who was in a shipwreck and was reported drowned. He thereupon marries an English girl and it is discovered that his first wife was saved. Even threatened with legal penalties for bigamy, he declares himself unable to choose between the two. The author confesses that his plot is insoluble and he puts it up to the audience to decide. The voices are good, the tunes singable, the costumes lovely and the dancing spirited. Jack Buchanan plays the bewildered hero and Evelyn Laye and Adele Dixon the two wives.

## Three Waltzes

*Three Waltzes* which Yvonne Printemps is still playing in Paris, lays one of those three-generation plots in three French Exposition years—1870, 1900 and 1937—and three Strausses provide the waltzes—Johann pere, Johann fils and Oscar nephew. Kitty Carlisle and Michael Bartlett sing the leading roles and Marguerita Silva, former grand opera star, makes her smaller part important by her lovely voice.

## Pins and Needles

Quite different from these conventional musicals are the productions on behalf of labor—*Pins and Needles*, the revue staged by the garment makers, and *The Cradle Will Rock*, dealing with the problems of steel. The latter I've not yet seen but *Pins and Needles* is so successful that probably

it will move to a larger theatre and enjoy a "buy" of its tickets. It is the typical revue, skits interspersed with songs and dances.

Most noteworthy is its gay tone, its casual dealing with such propaganda as it conveys and its willingness to poke fun at some aspects of the labor movement itself. It roves from *F. T. P. Plowed Under*, showing the troubles of a playwright with the Federal Theatre, to *Four Little Angels of Peace* who are no other than Eden, Hitler, Mussolini and a Japanese general. All who take part in the production are actual dressmakers, pressers, cutters and so on, and all have been trained in the Labor Arts Centre.

## Julius Caesar

Around the corner from the Labor Stage is the Mercury Theatre, a group whose spectacular rise has been eagerly hailed by the critics. Their first production was *Julius Caesar* in modern dress and now they are to alternate it with Thomas Dekker's old farce *The Shoemaker's Holiday*. Both have been so cut as to run an hour and a half, beginning at nine in the evening and playing without intermissions.

The *Caesar* is an etching, done all in black and white, except for Portia's green robe.

Orson Welles plays Brutus, Martin Gabel, Cassius, and George Coulouris, Anthony, but the real hero and villain of the play is the mob which seethes and growls in effective contrast to the deliberations of the patriots and conspirators. The play shows a dictator overthrown but since another dictatorship succeeds, it contains little comfort for liberals and idealists.

## The Ghost of Yankee Doodle

There was just as little comfort for them in the Theatre Guild's production of *The Ghost of Yankee Doodle*. This study of an American family after the next world war has broken out, was beautifully played by a cast headed by Ethel Barrymore and Dudley Digges but it did not win popularity and has already gone. So also has the Guild's production of *Madame Bovary* a dramatization of Flaubert's famous novel, translated from the French by Benn Levy and played by his wife, Constance Cummings.

## Barchester Towers

*Barchester Towers*, with Ina Claire in the lead, was another costume play dramatized from a novel, which did not stay long. This should be within the scope of high school groups and has a quiet charm though it moves slowly.

## Of Mice and Men

No such accusation can be brought against *Of Mice and Men*. John Steinbeck's book, which he wrote with the stage

in mind, seems to have sprung to life and has the perfection of a black pearl. This tragedy of human loneliness is almost unbearably poignant. Broaderick Crawford, Helen Crawford's son, plays the feeble-minded giant Lennie, who kills the little soft things he only means to caress; and Wallace Ford has the part of his chum, George, who stands loyally by him to the bitter end. The talk in the bunkhouse is profane and obscene but probably what may be expected when "bindle stiffs," casual, illiterate laborers drifting about in search of temporary jobs, foregather.

## Father Malachy's Miracle

Another dramatized novel, *Father Malachy's Miracle*, has, for me at least, more life than the book. Father Malachy, a Dominican monk, temporarily returned to "the world" to reform the music at an Edinburgh church, is shocked to find that an Anglican clergyman whom he meets does not believe in miracles. Father Malachy undertakes to perform one with the help of God and succeeds in making a dance-hall fly through the air and settle on a spur of rock twenty miles away. The rest of the play deals with the practical inconveniences besetting miracles in modern Scotland and keeps the audience in a constant ripple of laughter. Al Shean, former member of the famous vaudeville pair, Gallegher and Shean, makes Father Malachy lovable and appealing.

## Good Soldier Schweik

*Good Soldier Schweik*, also dramatized from a book, is played in Yiddish at the Artef Theatre. Done with stylized simplicity, it is both farcical and ironic. Schweik is the village half-wit, who is caught up in the machine of war. The author's serious purpose pierces the comic mask when, at the front, Schweik says that the peasants who will plough those fields in the future are lucky for nothing fertilizes the soil like the bodies of men.

## Edna His Wife

Cornelia Otis Skinner played a brief engagement here in her own version of Margaret Ayer Barne's novel, *Edna His Wife*. Miss Skinner plays eight different characters, besides showing Edna herself from youth to middle age. Probably some Thespians will have the opportunity of seeing Miss Skinner on the road and if so, will find it a chance to study expert acting and make-up.

## Tell Me, Pretty Maiden

*Tell Me, Pretty Maiden*, is a farce about interviewing a motion picture star. Her descriptions of her old home in the South and of the convent where she was educated are followed by flash-back scenes, showing the East side tenement where she was born and the reform school to which she went. Coarse fooling but funny.



## EDITORIAL—WE SAY



OUR AIM: "To create a Spirit of Active and Intelligent Interest in Dramatics Among Boys and Girls of our Secondary Schools."

### Points of View

After listening to the discussions on the subject of high school dramatics at the recent convention of the American Educational Theatre Association in New York City, we are more than ever convinced of the truth of the following points of view which we have maintained for the past several years:

1. That there is a need for a set of practical standards for the selection of plays at the high school level, and that such standards should be flexible enough to meet the needs of the majority of our high schools.

2. That among such standards should be: (a). The high school play should be based upon a theme or subject matter that is worth while, clean, wholesome, and within the emotional and intellectual grasp of adolescent children. (b). The high school play should possess literary and dramatic value. (c). The high school play should present no difficult problems with respect to its production upon the high school stage, or upon the training and experience of the average dramatics director, or upon the type and size of the cast available in the average high school.

3. That any list of plays recommended for high schools should be drawn with full knowledge of the varied needs under which our dramatics directors are operating, and of the different levels of progress found in the field of dramatics.

4. That play publishers are more than willing to provide high schools with the type of plays they desire, providing that dramatics directors make their needs known.

5. That all steps taken in the interests of dramatics consider the needs of small high schools which constitute almost sixty per cent of all the secondary schools in America.

6. That much of the future success of dramatics rests in the hands of high school principals and superintendents, and that it is the duty of every teacher of dramatics to show her school authorities the value of dramatics as an educational activity, and the unfairness of using funds derived from the production of plays to meet the deficits of the athletic department, or to defray the traveling expenses of the high school band to the State contest, etc., when such funds are sorely needed for the improvement of the dramatics department itself. That certain principals and superintendents of schools rid themselves of the erroneous belief that a *royalty play* is a luxury.

7. That society hires dramatics teachers primarily for the purpose of teaching boys and girls, and not to run amusement bureaus, miniature Broadway theatres, or Moscow Art Theatres. That if dramatics cannot be justified on the grounds that it is first and last an integral part of our educational process, it has no place in high schools.

8. That greater dignity and respect for dramatics as a part of our educational process will come as better trained teachers enter the field—that many who teach dramatics and direct high school plays today have had no specific training for this work.

9. That drama directors can raise the play appreciation standards of their high school audiences, but that it must be done gradually and with accurate knowledge of the needs of each community.

10. That many problems which exist today in the field of high school dramatics can be solved only after enough data has been gathered by qualified leaders in the field.

### A Dozen Contest "Don'ts"

We address the following "don'ts" to the average director of dramatics who plans to participate in a one-act play contest this spring:

Don't choose a play which has an involved theme, or one that is based upon a subject that is distasteful and out of place in a high school group. Beware of themes based upon sex, abnormalities, drunkenness, crime, or controversial questions of a political or religious nature.

Don't choose a play that is outside the emotional and intellectual capacities of your students, or one that is beyond your ability to direct. Many a play has gone down to defeat because the director did not understand its theme, purpose, and mood.

Don't choose a play which has an unbalanced cast, or one which makes unusual demands upon one or two students, with inconsequential roles for the other members of the cast. Remember, a well-balanced play is much easier to direct.

Don't choose a play which provides little or no opportunity for effective work in characterization. Acting is always the most important element in a play contest.

Don't choose a play in which members of the cast must speak with an English, Russian, Chinese, or other foreign or unusual accent. Only one teacher in a thousand knows such an accent well enough to teach it to her students.

Don't choose a play that is too short or too long. Contest judges penalize entries which fail to observe the time limits specified in the rules.

Don't fail to emphasize the importance of good, clear diction, correct tempo, and the need for truth and sincerity in the interpretation of a role.

Don't minimize the importance of minor roles. They are most essential to the success of your entry.

### The Folger Shakespeare Library, Washington, D. C.

The Folger Shakespeare Library, founded and endowed by the late Henry Clay Folger, is housed in a beautiful marble building erected at a cost of over \$2,000,000. The interior, done in the rich Elizabethan style, contains a large exhibition gallery, a reading room designed like a Tudor Banqueting Hall and hung with early tapestries, and a reconstruction of an Elizabethan theatre to serve as an auditorium. Original editions of Shakespeare's plays in quarto and folio are on exhibit, along with other rare, interesting books of the period, and many literary and historical manuscripts, some of which actually passed through Shakespeare's hands. The collection contains hundreds of oil paintings, Elizabethan furniture and objects of art, theatrical account books, play bills to the number of a quarter of a million, stage jewelry, properties, and costumes worn by famous actors. First and foremost, however, it contains Shakespeareana: unique first editions of his works, the largest and finest collection in existence, some four score copies of the precious first Folio, over 50,000 manuscripts and many thousand volumes of later editions and translations. To serve as a background, there are original editions, and reprints, of most of the literary, historical, philosophical, and scientific books of Shakespeare's age. Visitors find great enjoyment in the views and post cards showing the building and its contents and in the Folger Library Prints, illustrating Shakespeare and his age. The Library, administered by the Trustees of Amherst College, is under the directorship of Dr. Joseph Quincy Adams, Elizabethan scholar and biographer of Shakespeare.

(Cover photograph by Horydzak.)

Don't fail to have understudies for all the leading roles. Mumps, measles, and sore throats are very common among high school children.

Don't allow your players to over-eat or wear themselves out on the date of the contest. Rest and self-control are necessary.

Don't ask for unusual stage properties, especially if scenery is not a deciding factor in the contest, and don't take too much time to arrange the setting for your play. Judges are human and cannot stand prolonged intermissions.

Don't go to the contest with the desire to win as the sole reason for your participation. There are other benefits in an experience of this kind, and if they are kept in mind, there will be winners in the contest, but *positively no losers.*

### Gratitude

We acknowledge our gratitude to the many college and high school teachers who have become readers of THE HIGH SCHOOL THESPIAN for the first time this year. While our publication is the official organ of The National Thespian Society, we want you to feel that it is your publication as well. Our primary aim is to promote the growth of dramatics in the secondary schools of America. We need the continued co-operation of all who believe in our cause.



# The Problem of Choosing Plays for Production

By DR. ROBERT GATES DAWES

Director, School of Dramatic Art, Ohio University, Athens, Ohio.

THOUGH we may discuss theories of acting, directing and *decor ad nauseam*, in the final analysis the fundamental consideration in the production of non-professional plays is the problem of selecting the most suitable play for the peculiar characteristics of the local situation. Since the play in itself must be of necessity the point of departure for all the various elements of the production, it is usually a hopeless labor of love to endeavor to construct a creditable dramatic presentation on the precarious framework of an inferior manuscript.

There are countless thousands of play scripts available for production, new, old, and ageless. At first thought, it would seem a relatively simple procedure to choose one good play from so formidable a multitude. But so few people realize that every dramatic production precipitates a host of considerations, artistic and practical, which are peculiar to that production alone. The director, the play-selection committee, the teacher, coach, or harassed school principal, if he is conscientiously eager to choose the best play for his particular situation, and if he knows enough about the drama and the theatre to choose wisely, must entertain the following considerations each time it is his task to select a play for public presentation.

First of all, is the script worth producing? The play may not be a literary classic; it need not be replete with so-called "fine writing"; but it must lend itself well to the media of the stage and the conventions related to the portrayal of a story through acting. In addition to its being endowed with this "dramatic value" (which has to do with that quality in a play which makes it good or bad "theatre") there is the attribute to be considered which is often referred to as "literary value". "Are the lines literate?" is a rough approximation of the question which must be asked in regard to any play script under consideration for production. Perhaps a more comprehensive phrasing would read, "Does the play read well?" Not, "Is it good closet drama?" In reality closet drama doesn't exist. Nor does "closet music" exist. Silent reading of the prose of a recognized author, which happens to be printed in accepted dramatic form, is no more *drama* than the perusal of the score of a symphony in the seclusion of the study is *music*.

"Literary value" has a far more important implication than "highbrow" style. It has to do with the literary quality of the actors' "lines", and with the plot and characterizations presented. It is the distinguishing feature between the play which is a pleasure to produce or to witness time after time, and the play which

Dr. Dawes holds degrees from Swarthmore College (B.A.), Columbia University (M.A.), and Temple University (Ph.D.). For a year he served as Assistant to Prof. F. H. Koch at the University of North Carolina. He has taught at Mississippi State College for Women, Hiram College, and Temple University, and has been at Ohio University since 1936.

produces aural and visual boredom after the first week of rehearsal. It is not so intangible a quality as "dramatic value" which defies complete analysis, and which cannot be accurately determined until tested by repeated production. "Literary value" is inherent in the script, and can be determined and evaluated by a careful reader after a perfunctory study of the book. Neither value, however, can be neglected when weighing the qualification of a play for a specific production.

The next trial to which the play under consideration must be subjected is its suitability for the group which contemplates producing it. The problems here presented are manifold. The play must be within the abilities of the group, and their abilities are not relegated to the art of acting. Is the director capable of staging the play, and are the scene designer, cos-

tumer, electrician, and technical staff sufficiently competent to adequately care for the "mise-en-scene" or the technical elements relevant to the production? Is the theatre to be used of the proper size (it may be too large or too small); and is it well enough equipped to house a production of the play in question; i.e., are the stage and lighting facilities equal to the demands made by the script?

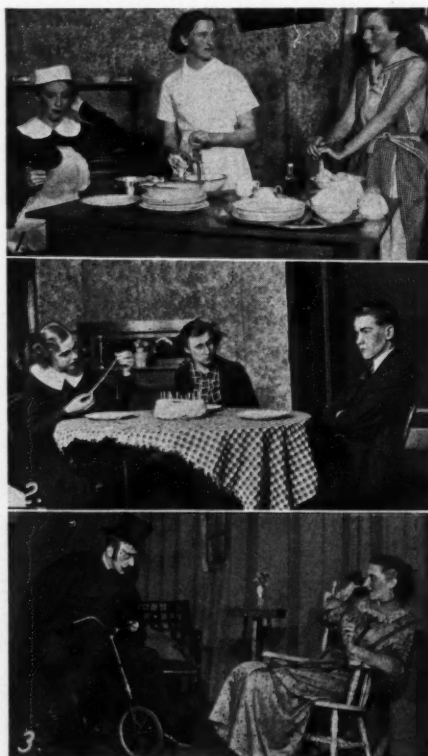
It is usually true that plays must be chosen some time before actors can be cast for roles, but the person or persons who have the responsibility for selecting a play should possess a *general* knowledge of the acting abilities of the members of the group from which the cast is to be drawn, as well as the capacities of the technicians available, and the equipment which they must use in staging the play.

If a play is considered wherein a "star part" will determine success or failure (and such "vehicles" are usually to be avoided in school work) it is foolhardy to make a definite choice in that play's favor unless there is sufficiently good reason to believe that some member of the group is *capable* of playing the part. The person indicated may be found to be inferior to a newcomer who appears at try-outs, or he will not necessarily be awarded the difficult role. But the knowledge that there is some one available who *could* do the part in the event that no other capable aspirant could be discovered is an exceedingly comforting and helpful realization.

Now finances must rear their fearful heads. The matters of royalty fees, period or unusual costumes, difficult property or lighting effects, and the multiple items of programs, publicity and photography, must receive careful consideration. Don't slight the matter of photographs. A dramatic production should have a visual as well as a documentary record of its adventure. And don't think you can dodge the payment of royalty fee by changing the name of the play, or by altering a few lines. You may succeed in your criminal deception occasionally, but you are not only guilty of breaking a federal law—you are also more than likely to be apprehended, in which case you and/or your group is liable to a most embarrassing fine.

In the event that your tentative choice of a play has thus far run the above gamut unscathed, you must question its appeal for your audience. Young, ambitious directors and producing groups invariably set out to raise the cultural and intellectual standards of their audiences, and almost as invariably do they fall woefully short of their aspirations. It is true that audiences are motivated by various, and sometimes conflicting stimuli. Some are composed of proud parents and rela-

(Continued on page 13)



Scenes from three one-act plays staged by Mr. Kenneth L. Graham at Watertown, South Dakota, Senior High School. 1. *BETWEEN THE SOUP AND THE SAVOURY*. 2. *PEARLS*. 3. *AND THE VILLIAN STILL PURSUED HER*.





**BERKELEY SQUARE** as staged by Miss Dorothy M. Crane at Newport News, Virginia, High School. A production of Thespian Troupe No. 122.

## How About a Little Theatre?

By S. B. KURTZ

Director of Dramatics, Newton Senior High School, Newton, Kansas.

**A**FTER the senior play—what then? When the curtain is drawn on that grand finale for the graduating Thespians and they prepare to take up what may be rather a dull existence in their home town as far as participation in activities is concerned, what provision is made for dramatic expression? How about a Little Theatre?

For those seniors who will not attend college, and certainly for those who return four years later, there is a definite void in their social life which cannot be satisfied so completely and adequately as in participation in some phase of dramatics work. A Little Theatre is the answer.

When I use the term, Little Theatre, I cover unlimited territory. Your need may be but a small, unassuming dramatic club, or it may call for a highly specialized organization approaching the proportions of a corporation in its magnitude. That is up to you. I merely say, if your community—or city—does not support some dramatic organization, why don't you organize it?

Through request of the editor, I have in the subsequent paragraphs related the brief, yet adventurous, history of a Little Theatre which it has been my delight to organize and direct, and incidentally observe its growth from a struggling little question mark to a live and thriving community activity. It has been named the Thespian Little Theatre of Newton, Kansas.

To date, the sole aim and purpose of this Little Theatre has been of a social nature. It has not set out to promote a huge financial program, or to crash the entertainment business. It was conceived and planned as an outlet for Thespians

*Mr. Kurtz has an A. B. degree from McPherson College, McPherson, Kansas. He has also attended summer school at the University of Kansas and at the University of Southern California, and has spent a summer studying motion picture technique in a studio in Hollywood. He taught in St. John, Kansas, High School in 1926-27, and has had his present position since 1927. In 1929 he organized Troupe No. 47 at Newton Senior High School. Mr. Kurtz admits that movies and detective stories receive much of his time when he is not in the serious business of play directing.*

who were out of school, and, incidentally, out of touch with dramatic activity. What financial business there has been, has resulted merely through necessity of self-maintenance. However, if and when the time comes for a more expansive program, it will be dealt with accordingly.

This organization is now two years old. It survived that first difficult year and during these past twelve months has come into its own as a definite asset to the community. I shall always attribute a great deal of the success of that difficult first year to the plan of organization, which, in a nutshell, is this: "All membership was limited for the first year to graduate Thespians. This embodied a group of excellent individuals whose interests were similar, all of whom I had directed in plays during their high school days, and whose very affiliation with the National Thespians was a point in their favor. Through this plan we eliminated much of the jealousy and petty difference usually prevalent among groups of this kind. Had we opened it up for membership without these restrictions, I am confident that it would not have survived three months. I base this contention

on the evidence of numerous attempts of other individuals in the past which resulted in failure.

With a year of experience behind it, this embryonic "brain child" had rooted sufficiently to enter upon what has been truly a successful past year. Membership was more than doubled with the lift of the ban mentioned above. Programs held each two weeks grouped themselves into series of three covering six weeks. Two of the three programs were limited to active members, and consisted of business and instructional work; and the third of the series was devoted to an evening's entertainment at which time a one-act play was presented under the direction of one of the members. In addition, each of these programs contained a topic on current theatre interest, or a play review. Each of these six weeks' programs were open to all members and their friends.

In addition, as conditions permit full-length plays are included in the year's program. The most ambitious presentation to date was Lula Vollmer's *Sun-Up*, a folk play of the Carolina mountains. The Little Theatre assumed all charge of scenery construction and built an entire mountain cabin setting. Committees arranged costuming, furnishing, and staging to make it a phenomenal success.

To illustrate the lengths to which one may go if he so chooses, I submit the account of our venture into the children's theatre field last summer. Desiring to promote a summer program principally as a means of advertising our Little Theatre, we announced what we chose to call a Summer Clinic in Dramatics. For the exceedingly low charge of one dollar, we accepted summer memberships from any child of ten years and over, gave him his choice of dramatic activity, including plays, dramatic reading, instrumental or vocal music, or dramatic instruction. For a period of four weeks we trained the stu-

(Continued on page 12)



A scene from Barry's *SPRING DANCE* as presented by Mr. Eugene R. Wood at Webster Groves, Missouri, High School.

## Overwhelmingly Mrs. Fiske

by VIRGINIA VOGT

Graduate Student, University of Washington, Seattle, Wash.

"So any time I'm glad to risk  
Two bones to witness Mrs. Fiske."

SO wrote Franklin Pierce Adams back in the days when Mrs. Fiske was first lady of the theatre, and that is not so long ago, in spite of the fact that she began her career in the bow-wow school of Barry Sullivan. She was an active part of the theatre for sixty years. That's a long time. Time aplenty to reach fame—and to lose it again, as so many have done. Not Mrs. Fiske. She climbed to the top, and she stayed there. For thirty years she was a leading actress, and that is no petty record.

Minnie Maddern Fiske, born Marie Augusta Davey, arrived in this turbulent world during a tour of her father's company, more specifically in New Orleans on December 19, 1865. Her mother, dancer and actress, returned to the stage shortly after her daughter's birth; so Minnie's nursery became the intimate closure of her mother's dressing room, and the shadowy vastness of that world-in-itself, backstage. She took her earliest naps not in the regulation bassinet recommended for the very young, but in, if you please, a champagne basket! Later, presumably when she had grown too large for the basket, she graduated to the more orthodox trunk top. From there she surveyed life with a wise and impartial glance. Apparently the life which she saw intrigued her enough so that she decided to make the theatre her world. She kept the idea for sixty years, and that is more important.

Miss Vogt completed her work for the Master's degree during the Fall Quarter, 1937. She was an assistant in Drama at the University of Washington last year.

Minnie's forebears had had the same idea in their heads. The family had long been connected with the theatre, more often in the field of music than in acting. So Minnie came by her inheritance honorably.

Between performances the Davey life centered in Grandmother Maddern's home on Baronne Street in New Orleans. It was remote from the banter of back-stage. Rather there was here a formal dignity and old-school graciousness. Perhaps the blending of these two so different atmospheres was the happy factor in developing in Minnie Maddern that quiet charm of personality which was hers throughout life—a personality which was a refreshing mixture of impish gaiety and calm dignity.

Now Grandmother Maddern had her own ideas about child rearing. They did not include a dressing-room nursery. So an effort was made to wean Marie Augusta from her theatrical fare. She was left at home when her parents hurried off to the night's engagement. According to her own intimation, the idea did not appeal to her. One night she began to brood on the injustice of the world at large and parents in particular. Finally indignation got the better of her. Slipping from the house, she set out in her nightdress to find the theatre, and tell her mother just what she thought of being left at home. A kind stranger met her, carried her to the theatre, and deposited her

back-stage in good faith. Minnie's mother was appearing in a musical extravaganza at the time. The high point in the musical was the appearance of Minnie's mother as she danced forth from a water lily. Minnie chose that particular moment to make her entrance. Holding up her nightdress to expedite walking, and shouting her grievances at the top of her lungs, she stormed onto the stage. This is the first time on record of Minnie's having brought down the house, and the only instance when her performance was ever cut short by the curtain.

Minnie's life as an actress began at a remarkably early age. Before she was a year old she was carried onto the stage as Somebody's Child. Only one of the famous actresses seems to have made an earlier start. Maude Adams made her debut on a platter at the age of nine months. No one seems able to explain the platter.

Strictly speaking, Minnie's acting career started when she was three, as the Duke of York, in *Richard III*. There followed in rapid succession most of the child roles in Shakespeare's works; *Rip Van Winkle*; *Uncle Tom's Cabin*; *Richelieu*; *Divorce*; and *Fritz, Our German Cousin*—to name a few of the better remembered early plays. She acted in an amazing number of plays during those years. Most of them were not particularly good, and they have long since been forgotten. But they served as her training ground. Strange fare on which to feed genius! Picture the grandiloquent, elocutionary style of acting which surrounded this young lady—actress of note at ten years. And later, when we speak of Mrs. Fiske's work after the turn of the century, remember those early days and pay to her the tribute which should be hers for keeping step with a changing theatre!

Minnie's schooling was sporadic. Being an actress did not leave much time for formal education. There were convent



schools between seasons; her mother taught her her lessons; and she educated herself. All through the years she did this by wide reading, by contacting life wherever she could. She is remembered as a remarkably intelligent woman.

When Minnie was twelve she began playing leading roles. When she was fourteen she began to play character parts. At fifteen she headed her own company.

The first half of her life has been called the period of gayest performance; of light roles which developed her enviable reputation as a comedienne. She was quick, bright, vivid—a mad-cap. She had an audacious wit and a charming impudence. Her comedy was all her own—and as intriguing as she was herself. And although she played in those days with such actors as Barry Sullivan, Laura Keane, Mrs. Scott-Siddons, and E. L. Davenport, some innate sense guided her away from the ornate type of acting prevalent, and led her toward more natural manners of delivery and of gesture.

When Minnie Maddern was twenty-five (1890) she married Harrison Gray Fiske. For almost five years she remained away from the stage; studying her art and maturing as an actress. On her return she carried the banner of modernism with her. This second period of her career is one of authoritative and finished work. At first she turned to more serious roles—the drama of suppressed emotion. Later she turned again to the lighter roles so closely connected with her fame.

It would be impossible to discuss all of the plays in which she appeared, in so short an article. The alternative is, obviously, to mention the most notable.

In 1897 Mrs. Fiske opened *Tess of the D'Urbervilles*, from the Hardy novel. Mrs. Fiske as Tess was called remarkable, uncommonly sensitive, amazing, heart-breaking, and any number of other complimentary things. It is rather interesting to note that in 1913 she made a motion picture of this play. It was considered one of the best of its day.

*Becky Sharpe* provided one of Mrs. Fiske's most noted roles. This characterization was particularly suited to her talents. The satire, the rapid change of emotion, the sly humor, the amused toler-

At the University of Washington, the Division of Drama, under the direction of Glenn Hughes, has built up the finest American Drama Collection in any western university. Through motion picture films, typed copies, inter-library loans, photostatic reproductions, and special purchases, the already adequate bibliography is supplemented for the needs of the individual student's research. Professor Hughes and the editors of *THE HIGH SCHOOL THESPIAN* think this material is so fresh, so complete, and so close to our dramatic life today that the findings of the research students should be made available not only to the future scholars in the field but to the wider public of those who will be working in the theatre of tomorrow.

Every practitioner of the arts and crafts of the theatre leaves some permanent record—except the actor, or, in this case, the actress. The playwright leaves his manuscripts, the producer his account books, the motion picture actress her thousands of feet of film, the radio performer the recordings of her voice. Except for a brief excursion into films, Minnie Maddern Fiske lives only in the hearts and minds of those who saw her. Yet, for the student, mere reporting on an actress is not enough. What did she mean to the theatre of her day? What was her influence? Why did audiences react as they did? In this paper, an attempt is made to answer these questions as well as afford a model for similar investigations.

—DR. GEORGE SAVAGE.

ance toward stupidity—at all of these she was supreme. But above all, Mrs. Rawdon Crawley needed brains, and these Mrs. Fiske had.

Mrs. Fiske firmly believed in Ibsen's drama. She was a progressive. It was natural that she should turn to Ibsen who represented a forward movement in the theatre. That she had the courage to produce the Norwegian dramatist's plays at a time when many of the pious public inveighed pompously against what they considered his corrupting influence, is indicative of her individuality and independence. She acted Nora in *A Doll's House*; Hedda in *Hedda Gabler*; Rebecca West in *Rosmersholm*; Lona Hessel in *Pillars of Society*; and Mrs. Alving in *Ghosts*. Rebecca West was her favorite Ibsen role. Her playing of it called forth great critical acclaim—as did practically everything she acted.

The later years of her acting include leading roles in such plays as *Mrs. Bumpstead-Leigh*, *Salvation Nell*, *Erstwhile Susan*, *Mis' Nelly of N' Orleans*, *Helena's Boys*, *The Rivals*, *The Merry Wives of Windsor*, *Ladies of the Jury*, and *Against the Wind*. Most of these plays are light comedies but all well done, played with sparkling originality, telling gesture, and a magnetic quality that brightened even the dullest of plays. She has been criticised for doing such plays after *Tess* and *Becky* and *Mary of Magdala*; but perhaps she was a little tired. She had been in the theatre a long, long time, and even the most gallant figure may pardonably turn to that which is less demanding. Let it be said that her standard of production never lowered, that her companies were well trained in ensemble playing, and that she herself always gave the best performance she had in her.

Mrs. Fiske was always a leader in the American theatre. I have mentioned her popularization of Ibsen. She also encouraged new playwrights—Edward Sheldon, Lorimer Stoddard, Langdon Mitchell, H. J. Smith, and Marion de Forest, among others. Besides this, she campaigned valiantly against the Theatrical Syndicate. It was a losing battle, but time has vindicated her stand. If she hadn't fought the Syndicate, she would have been a wealthy woman.

In 1932 she was touring in a play called *Against the Wind*. In Chicago she was taken ill and had to retire. It is typical of her that she did not give herself sufficient time for complete recovery before returning to the boards.

Taken ill again she had to withdraw. She never recovered from that illness, and died on February 16, 1932. For sixty years she had been on the stage. For over half of that time she had been numbered among the great actresses of America.

Her acting was not without faults. The direct outward medium of her art must be criticised. Her voice was often out of control, was violently mannered and off place. Critics have remarked of her abrupt walk, of monotony of movement. She has been criticised for taut body and staccato acting. Her reading has been

(Continued on page 11)

Scenes from *THE PATSY*, given as the Junior Class play at Liberty Memorial High School, Lawrence, Kansas. Directed by Miss Florence Eaton.





# Ten Years of Dramatics in a Small High School

By DANIEL TURNER

Director of Dramatics, Garret Schenck, Jr., High School, East Millinocket, Me.

WHEN I came to East Millinocket ten years ago, I was naturally fired with countless hopes of what I might accomplish. Prominent among these were my aspirations concerning play production in the school. Such aspirations—unlike many of the vague dreams of youth—were very clearly defined in my own mind, were rather lofty, and, I hope, commendable. As nearly all such high ambitions must be somewhat humbled in fulfillment, I must confess that our school has, in some little ways, fallen short of what I had hoped for, but taken as a whole it has far out-run my vision and has achieved some things which I would not have dared to hope for ten years ago.

In August of 1927 I came to East Millinocket to get some preconception of the situation in which I would be working that fall. I was being shown about the building. Everything was new then, and naturally it made me enthusiastic about what could be accomplished with such a fine outlay. Eventually we came to the auditorium and looked in at the rear door. I can still see clearly in my mind's eye how the auditorium looked to me then. The very moment I glanced at the bare stage, minus all equipment, there came to me the full-grown vision of what possibilities lay before me, waiting to be developed. Fortunately I had been one of a group of college students who, through three years of earnest labor, had taken a similar stage and built it gradually into what was at least an apology for a college "Little Theatre". I knew the same thing could be done here. At once I asked if there were any plans for equipping the stage for the presentation of plays. I was told that the auditorium stage had been built for public speaking, and that all plays were given at the Town Hall, which had "scenery".

With the opening of school in September there was so much to do in arranging my new work that there was no time to think of "building a theatre". However, before many weeks had passed, two pupils came to me one day and asked if I would coach a short play which they showed me. Their class was anxious to make a little money to meet some bills already contracted. I looked the play over and came back to them with the decision that the play was not of very great value to either audience or actors. I told them that I'd be very glad to help, and I suggested that they plan an evening's entertainment of three short plays which would give greater variety and more and better acting.

I selected three plays,—a serious (but not highly dramatic) sketch, a comedy, and a poetic fantasy. This last would, of course, give expression to our artistic talent! Following my preconceived no-

*Mr. Turner is a graduate of Bates College, Lewiston, Maine, where he received his A.B. and M.A. degrees. He has studied play production at Bates College, and is a charter member of Bates 4A Players. He has been teaching in the high schools of Maine since 1924, and has directed nearly one hundred high school play productions.*

tions, I selected the casts for these plays by try-outs, the parts going to those who seemed best capable of handling them.

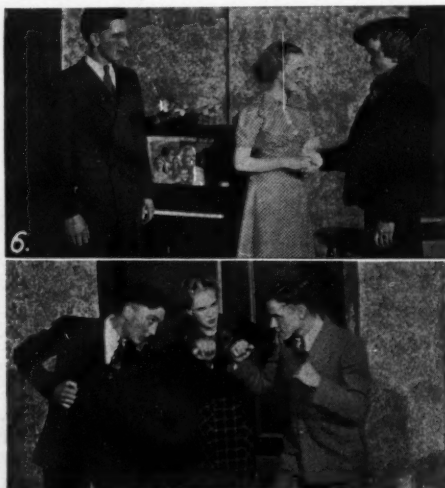
The staging of our poetic fantasy taxed our ingenuity to the utmost. Nelson Powers, a senior, was playing in this fantasy, and he and I worked together in planning and staging this play. (I have heard of many experimental theatres, but I believe that none has ever been more deserving of the name than our auditorium theatre, especially in its early stages.) The scene of our fantasy was laid before a temple. Assuming the role of Solomon we proceeded to build the needed structure. A local lumber mill made for us some frames which reached from the stage floor to the ceiling. Over these frames we tacked heavy mill paper. At regular intervals we constructed beautiful marble columns by pasting strips of white paper from floor to ceiling. We wished to make the space between the columns black by contrast, but paint was out of the question. We had no budget allowance and could not go to any expense. Eventually, Nelson, by robbing his mother's oil-can, succeeded in concocting a mixture of kerosene and lampblack with which we coated the facade of Diana's beautiful temple. The audience may have had no hint of the above-mentioned ingredients, but the actors certainly "got the scent", and if they chanced to come into physical contact with these blackened spaces, they were smudged in a way more to resemble

a figure ejected from Dante's Inferno than a devotee before the shrine of Diana. The fantasy was necessarily placed first on the program, for such a gigantic task as the building of a temple cannot be undertaken while the audience waits. The reverse process, however, is quite practical. After the first play was over, the audience was entertained by seeing—over the tops of the front screens—the columns of Diana's sacred edifice crumble out of sight as inexperienced and excited stagehands ripped and tore at the frames. When the screens were next removed, there was revealed a wicker living-room set against the background of the bare stage wall, and the second play was on.

Happily there were a few individuals in the audience who, with the aid of vivid imaginations, saw beyond the crudities of the actual performance, and caught a glimpse of what I was trying desperately to do. In the few days that followed, these persons, upon meeting me, spoke a few words of commendation for the plays. But most of the comments from others were ill-advised and showed utter lack of interest in or appreciation of what we had attempted. The consensus was almost unanimous to the effect that it was utter heresy to give a play where each act was a separate unit—different setting, different cast, different type—in fact, an entirely different play. And why should one try to give a play at the schoolhouse on a bare stage, when it could be given at the Town Hall with "scenery"? Furthermore, a good play had to be funny, and the actors needed no talent beyond wit enough to throw in all kinds of local jokes at frequent intervals. The script of a play was used only as an excuse to get people on the stage where they could engage in such badinage. Diana's temple might be one of the Seven Wonders of the World so long as it remained at Ephesus, but it was the Height of the Ridiculous at East Millinocket.

I proceeded for a time to follow the traditional road. In the spring of 1928 I did my duty by coaching the seniors in their annual class play—that one and only school play which had any right to exist—or any excuse for existence. This procedure was repeated as usual the next spring. During this time nobody mentioned to me putting on any other school plays. I suspect that all the pupils knew only too well that in such a case I would stubbornly insist upon more of "them foolish one-act plays", and thus they remained significantly silent.

Then the hand of fate turned the tables. Talking movies were installed in the Town Hall, and no more plays could be given there. Thus was sounded the death-knell of all home-talent of the stage. There were many who lamented this passing.



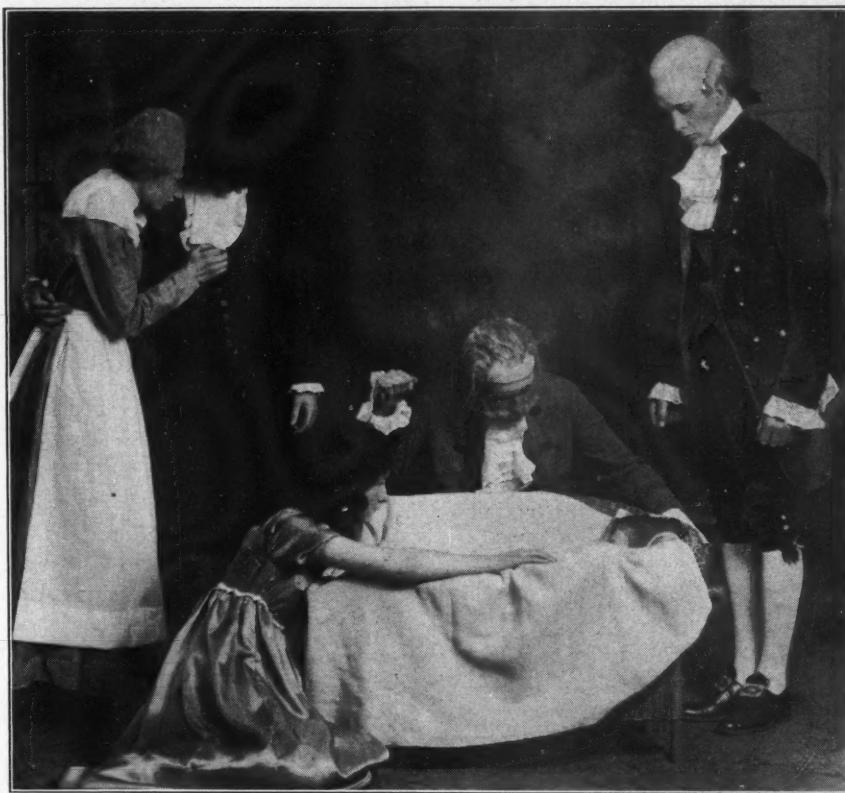
Scenes from *A BARGAIN'S A BARGAIN*, as produced by Kenneth L. Graham at Watertown, S. D., Senior High School.

Among the long ranks of these mourners perhaps I alone stood dry-eyed and triumphant. The auditorium stage would have to be equipped, and then we would have won our theatre! But nothing was done until it came time to present another "senior play". The necessity for this new equipment was then conceded, and we were allowed \$50.00 from the school supplies fund for this purpose. I at once designated drape scenery as being the most modern and the most satisfactory for our needs. Other people seemed to have no idea what drape scenery meant, but since the matter of choice of material was left ultimately to me, I could have what I wanted. We paid \$35.00 for 160 yards of navy blue sateen for the front and rear curtains, and we paid \$15.00 for the pipes from which these drapes were suspended. Thus we kept within our budget. Fortunately I had seen a similar set of drapes cut, sewed, and hung, and I knew how I wanted it done.

Although what I was working toward had begun to receive some favor with a few, most people seemed skeptical of the outcome. Many members of the senior class were still hopeful that we would decide that our scheme would not work, and that they would have to be allowed to use the Town Hall after all. In fact, two days before the play took place one member of the cast assured me that the play would never be given at the school auditorium. But I was undaunted. We worked on, and we had everything in readiness a few hours before the time that the play was scheduled. All went well, and I feel that many observers of that first program were reconciled to the fact that a play could be given satisfactorily on a draped stage.

Literally, the stage was set! My time had come, and I was ready. Immediately in the fall of 1931 I began anew what I had attempted four years earlier. I organized a dramatic club, and we planned and produced three one-act plays. They were well received and we began at once to plan another program to be produced before Christmas. Early in the spring of 1932, we entered the district one-act play contest at Orono, Maine. One could scarcely overestimate my surprise, when we were unanimously awarded first prize in this contest for our presentation of *Six Who Pass While the Lentils Boil*, and were thus granted the privilege of going to Bowdoin College to compete for the State prize. For the first time we had a chance to compare our work in dramatics with what was being done in other schools and naturally our success was all-encouraging. The people about town who had hitherto been somewhat indifferent, now became highly enthusiastic.

We continued with one-act play programs with an eye to developing talent for the next year's State contest. The senior class even consented to go classical and they did *The Merchant of Venice*, as their class play. The next spring we again won our district contest with *Gloria*



*TRISTA*, winning play in the annual one-act play contest held last spring at Garret Schenck, Jr. High School, East Millinocket, Maine. Directed by Mr. Daniel Turner.

*Mundi*, and made another trip to Bowdoin College.

In the spring of 1934 we crowned our successes by winning first prize in the State with *The Giants' Stair*, which gave us the privilege of participating in the New England Drama Days Contest. Since 1934 we have won two district contests and competed once in the State finals. In all, we have competed in the finals at Bowdoin College four times—more than any other school in Maine.

Each year for the past four years we have held two sets of inter-class play contests within our school. In this way we discover and develop much talent which we can use again. All of the high school teachers and some of the grade school teachers have personally directed one or more of these inter-class plays, and all have been very cooperative in making these programs interesting and profitable. Each year we try to give opportunities to more and more pupils to act in plays. When we organized our Thespian troupe in 1934 we had only seven charter members and although we lose several every year by graduation, the troupe has steadily grown, and now we have eighteen enthusiastic and active workers.

So it is that I come to the end of my first decade of service as director of dramatics at Garret Schenck, Jr., High School, feeling extremely happy in what I hope is a just pride in our school's achievements. I believe that the vision which I had in 1927 and which I have fostered throughout the ten years has

been the core around which has developed all our accomplishments. Had I not set a lofty goal and aimed persistently at it, our achievements might have been quite mediocre or even poor. Yet my high purpose would have remained merely a purpose had I not had the whole-hearted support of the student body, the school faculty, and the townspeople.

Our primary interest has been in the students and not in the stage. I feel sincerely that many pupils have, from the training I have given them in dramatics, gained experiences which will be of untold benefit to them in later years. In recognition of this work I am neither desirous nor deserving of praise. For among all those who have profited from these ten years of work, I myself have been the greatest beneficiary. While some few of my students have acted in as many as 15 plays, I have directed over 75. While they as pupils have worked through only four years, I have labored on through a full decade. No living person knows or ever shall know how many hours of intense concentration, thinking, and planning—how many long days and weeks of trying rehearsal, disheartening outlook, and agonizing suspense—how many weary nights of sleepless worry—the work of these ten years has cost me. Yet with none of these experiences would I willingly part. While I have always given to my pupils all I had of time and energy, I have done so with fully as much selfishness as heroism, for I have known full well that it was really I who was reaping the greatest reward.



# Play Collections for the High School Drama Shelf

By LILLIAN NEWLAND

Librarian, Division of Drama, University of Washington, Seattle.

PLAY collections for the high school library should be of two kinds. First, those which will supplement reading assignments of plays studied as literature; and second, those which will supply material to be used as classroom projects in acting.

For the first section it is probably best to buy books which include plays of outstanding playwrights in important periods of theatrical history. This presents the problem of classification according to nationalities, as most of the important countries should be included. The following list, divided into sections to make a logical arrangement, will perhaps be more than sufficient for the average high school:

## WORLD DRAMA

- Ten Greek Plays. Oxford U. Press. 1930. (Murray and others trans.)...\$ 3.00  
Clark, Barrett H. (ed): *World Drama*. 2v. D. Appleton. 1933. (Includes examples from Oriental drama and one from *Commedia dell' Arte*.)... 10.00  
Eliot, Samuel A. (ed): *Little Theatre Classics*. 4v. Little, Brown. 1918-1922. (Condensed versions of famous plays, with a view to production in Little Theatres.)... 10.00  
Mantle, Burns & Gassner, John (eds): *Treasury of the Theatre*. Simon & Schuster, 1935. (Contains great plays of many periods from early Greek to modern American.)... 3.75  
Matthews, Brander (ed): *Chief European Dramatists*. Houghton, Mifflin, 1916... 4.00

These five books cover periods and countries very well, including even plays of the Spanish Renaissance. In addition, however, there are some good collections which deal with specific periods in certain countries, and there are several collections which taken together cover the field of British and American drama adequately. Regarding Shakespeare, it is well to consider more than one edition before buying.

## MODERN CONTINENTAL

- French Comedies of the XVIIIth Century*. E. P. Dutton & Co. n. d. (Aldington trans.)...  
Clark, Barrett H. (ed): *Masterpieces of Modern Spanish Drama*. D. Appleton. 1928... 2.50  
Dickinson, Thomas H. (ed): *Continental Plays*. 2v. Houghton, Mifflin. (Modern plays for advanced students.) Per vol... 1.50

## BRITISH AND AMERICAN

- Adams, Joseph Quincy (ed): *Chief Pre-Shakespearean Dramas*. Houghton, Mifflin. 1924... 3.75  
Cordell, Mrs. Kathryn (Coe) & Cordell, William Howard (eds): *Pulitzer Prize Plays, 1918-1934*. Random House. 1935 (Contains complete texts of the plays, also bibliography.)... 3.50  
Church, Mrs. Virginia W. (Frame) (ed): *Curtain! a book of modern plays*. Harper, 1932... 1.40

Mrs. Newland is a graduate of State Teachers College, Kirksville, Mo. She has also attended Washburn College and Pittsburg State Teachers College, and has taught in the high schools of Missouri and Kansas. Attending opening performances at the University twin theatres, which the Division of Drama operates, is one of Mrs. Newland's principal attractions. The other is "shopping for unusual scarfs with flowers to match."

- Isaacs, Edith J. R. (ed): *Plays of American Life and Fantasy*. Coward, McCann. 1929. (One-act plays by a wide variety of American authors.)... 3.50  
Mantle, Burns & Sherwood, Garrison P. (eds): *Best Plays of 1909-1919*. Dodd, Mead. 1933... 2.00  
Mantle, Burns (ed): *Best Plays of 1920-1921, etc.* (A series of which one volume has been published each year from 1921 to 1936 by Small, Maynard; or Dodd, Mead.) Per vol... 3.00  
Marriot, J. W. (ed): *Great Modern British Plays*. George G. Harrap & Co., Ltd. London. 1929. 8/6... 2.04  
Milne, Alan Alexander: *Four Plays*. Putnam. 1932... 2.50  
Moses, Montrose J. (ed): *Representative Plays by American Dramatists*. 3v. E. P. Dutton. 1918-1925. (Covers the years 1765 to 1911.) (Price varies according to the edition.) Per vol... 3.25-8.00  
Neilson, William Allan (ed): *Chief Elizabethan Dramatists, Excluding Shakespeare*. Houghton, Mifflin, 1911... 4.25  
Tatlock, John S. P. & Martin, Robert G. (eds): *Representative English Plays, Century*. 1916. (Covers all periods from the Middle Ages to the end of the nineteenth century.)... 4.00  
Tucker, S. Marion (ed): *Modern American and British Plays*. Harper. 1931... 4.00  
*Twelve Famous Plays of the Restoration and Eighteenth Century*. Mod. Lib. 1933... 1.00

## SHAKESPEARE

- Allyn (Academy classics.) S. Thurber, Jr. (ed)... .65  
American Book Co. W. J. Rolfe (ed)... .80  
Ginn (New Hudson Shakespeare). (Notes by H. N. Hudson.)... .60  
Heath (Arden Shakespeare)... .60  
Houghton (Riverside ser.)... .44  
Longmans (Longmans English Classics)... .44  
Neilson, W. A. (ed): *Complete Dramatic and Poetic Works of Shakespeare*. Houghton. (Price varies according to the edition.)... 3.00-4.00  
OPDYCKE, J. B. (ed): *High School Shakespeare*. Harper. 1931. (Eight plays, with biography, chosen by college entrance boards.)... 2.00  
*Swan Shakespeare*. 3v. Dutton. 1930. (Contains production notes by C. B.

THE DIVISION OF DRAMA LIBRARY OF THE UNIVERSITY OF WASHINGTON was established in 1931 by Professor Glenn Hughes, Executive Director of the DIVISION OF DRAMA. It is maintained by proceeds from dramatic productions sponsored by his department, and has been operating successfully for more than six years under his personal supervision. The library now consists of 10,732 volumes, approximately half of which are acting editions of plays, the remainder being bound volumes of history, criticism, biography, technical arts, etc. During the past six years, 179 schools and organizations have been provided with plays from the circulation section of the library. This section is maintained for the purpose of supplying acting editions of plays to teachers and directors throughout the Northwest Region of the National Theatre Conference.—Ed.

Purdum, and costume and scene drawings by Jean Campbell.)... 10.00

The list of Shakespeare books was taken from the *Standard Catalogue for High School Libraries*, edited by Zaidee Brown, and published by the H. W. Wilson Co., New York, 1932. It gives detailed listings and comments regarding books for high schools, not only in drama, but in all branches. The catalogue was brought up to date with a fourth supplement published by the same company, under the editorship of Isabel S. Monro and Dorothy E. Cook in 1936. It is a book which is invaluable, and it should be the first acquisition of any high school library, and should be used as a guide in purchasing.

For the second section, buying books for classroom projects in acting, it is well to keep in mind a point which is emphasized by Garrett H. Leverton in the preface to his book, *Plays for the College Theater*. (p. vii.)

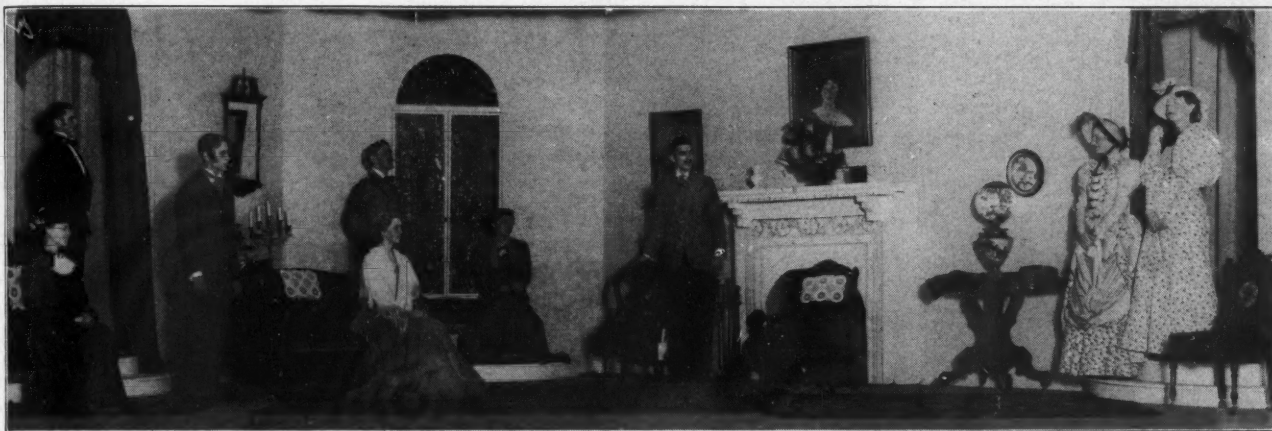
"This book is the result of the editor's dissatisfaction with teaching from mimeographed scenes. The student cannot proceed intelligently when provided only with a short scene—" Mr. Leverton's book contains complete texts of plays to be used in acting classes. Although his book is intended as a college textbook, there is another book, very recently published, which meets the same need of the high school or junior college teacher. It is Katherine Kester's book, *Problem Projects in Acting*, and she says in the foreword, (p. v.)

"The attempt has been made to arrange each scene as a complete unit, and to eliminate the impression that it is merely an excerpt from a longer work. The student thus views the problem-project as an integrated whole." Miss Kester used the problem-project method over a period of years with students from the eleventh to the fourteenth grades, and the list of books to buy for this section would be the poorer without the inclusion of her book.

## Books for Classes in Acting

- Bullard, Catherine (ed): *One Act Plays for Junior High Schools*. Henry Holt. 1937... \$1.20  
Cohen, Helen Louise (ed): *One Act Plays by Modern Authors*. Harcourt, Brace. 1921... 2.25  
Housman, Louise & Koehler, Edward T.: *Footlights Up! Practical Plays for Boys and Girls*. Harper. 1935. (For students from twelve to sixteen.)... 1.75  
Hughes, Glenn (ed): *Short Plays for Modern Players*. D. Appleton. 1931... 2.50  
Jagendorf, M.: *Plays for Club, School and Camp for Boys and Girls from 8 to 14*. Samuel French. 1935... 1.50  
Kester, Katherine: *Problem-Projects in Acting*. Samuel French. 1937... 1.50  
Leonard, Sterling Andrus (ed): *Atlantic Book of Modern Plays*. Atlantic Monthly Press. 1921... (Continued on page 13)





Mr. William Markward's production of *MILESTONES*, staged last season at Logan County High School, Sterling, Colo.

## Educational Values of High School Dramatics

by VESTA H. WATSON

Director of Dramatics, Western Hills High School, Cincinnati, Ohio

**D**RAMATIC activity in the high school should have for its purpose to educate, the same as any other subject in the curriculum. If dramatic work has no educational value it has no place in the schools; but if it has, it should occupy a place equal in importance with any other subject already established in our public school system.

This does not mean, as some seem to fear, that the boys and girls are to be trained for the stage any more than students are enrolled in manual training or shop work for the purpose of training carpenters or engineers; but rather that they are here (in both cases) to learn the principles underlying the art and the technique that are necessary for an understanding and appreciation of a subject.

One of the chief educational principles underlying all high school dramatic productions should be to motivate standards of voice and diction on the part of the participants; and thus skillfully and effectively present new standards of speech for the entire student body, and community! Students of dramatics should be taught to read and speak well—to speak or read clearly, concisely, interestingly, informally, conversationally, dramatically too, on occasion.

It is probably true that a program requiring a hundred years of research is necessary to decide the most desirable steps in sensitivity approach. However, any teacher of Speech with a broad cultural background, trained somewhat in the technique of Speech, with as thorough an understanding psychologically of the adolescent as possible, and having above all, the desire and ability to cooperate with others can achieve a coordinate approach of correct and accurate production of speech sounds—not necessarily a phonetic alphabet, but rather strive for proper pronunciation and a clear resonant tone,

with correct posture "built in" to the speech situation.

Another definite aim of any high school teacher of dramatics should be to develop students at their own level rather than aping colleges and universities in subject matter, or technique—illustrated in attempts of high schools to produce such dramas as *The Devil in the Cheese*, *Aria da Capo* and *Dear Brutus*, to say nothing of most of Shakespeare's plays which they are unable to interpret fully, much less to produce.

Plays for public production as well as for classroom interpretation should be chosen essentially for their value: literary value, character delineation, psychology, subtle humor, imaginative appeal, or any combination of these; for unless the play is worth while producing and worth while attending, the time spent on it is wasted. While I fully agree with those enthusiasts who insist on "nothing is too good for the amateur to undertake," I maintain that much fine drama is far too difficult!

Another point to be made in any discussion of the educational advantages of dramatics, (one not so often emphasized as we might wish) is the opportunity given the director to teach the importance of teamwork or cooperation, by stressing the fact throughout rehearsals that the success of a high school play depends upon the individual support of each member of the cast and crew.

As soon as the play is cast, the staff consisting of stage manager, electricians,

advertising, property man, prompters, etc. should be chosen, and rightfully made to feel that they are just as important as the actors. Each student should be made responsible for his particular assignment; consequently each student (with rare exceptions) will put forth his best efforts, the results of which will be participation in a wholesome recreation, and an opportunity for the development of genuine ability for leadership for the student, and a lightening of the burden of production for the director.

Dramatics, as every other activity in the schools at the present time, is not above reproach. Regardless of the amount of time and discretion displayed on the part of those in charge of the selection and production of plays, criticism will be forthcoming. But, until more definite courses and criteria are established, a rather good test is the increased desire among students for more of the activity; and school authorities, when they are convinced by exposition rather than by argument, of the decided educational values in high school dramatics—such as quickened literary perception, a stimulated mind, improved oral expression, poise of body, and a general freeing and awakening of the faculties of the adolescent—will find a place in the curriculum for this activity.

### Overwhelmingly Mrs. Fiske

(Continued from page 7)

called inexplicable. She was not, in the larger sense, eloquent. It would seem that in so far as acting is a bodily craft, dependent on tone, rhythm, and movement, Mrs. Fiske acquired little beyond a single mannered and highly personal method.

If one wrote down such an imposing list of converse criticisms on the average actress, one would finish by damning her as having no possible chance for fame. But Mrs. Fiske was famous not only in spite of but because of those mannerisms which marked her as an individual. Talent, magnetism, intelligence—these things were hers. And to add that divine spark which make for greatness, she was always unmistakably and overwhelmingly—Mrs. Fiske.

### \$50.00 Prize

High school playwrights: Here is your opportunity! A \$50.00 prize for the best student-written one-act folk play is announced by The Midwestern Folk Drama Playwriting Contest, sponsored by State Teachers College, Cape Girardeau, Mo. For further information write Prof. Lealon N. Jones at Cape Girardeau, Mo.



Scene from the three-act play, *ICEBOUND*, staged by the Senior Class at Iowa Falls, Iowa, High School. Directed by Miss Romain Greene.

## How About a Little Theatre?

(Continued from page 5)

dents of our school and then concluded the summer's work in the form of a recital. Three programs were given at a local theatre in connection with the picture, and another in an open air amphitheatre. We had enrolled more than forty persons, had given direction opportunity to all of our members who wished it, had appeared before the community, and had more than paid all the bills.

And so, if you, as a director of dramatics, or, perchance, a graduate Thespian, crave some excitement, take a try at this business of organizing a Little Theatre. And when I say organize, I mean just that. Make the rules hard and fast. Write and adopt a constitution, then stick to it. Make some one the boss and see that every one respects his authority. In these few admonitions lie success or failure. Our Constitution, printed below, may help you to model one which meets your particular needs.

### CONSTITUTION OF THESPIAN LITTLE THEATRE

#### ARTICLE I

This organization shall be called the Thespian Little Theatre of Newton, Kansas.

#### ARTICLE II

The object of this organization shall be to provide an outlet for dramatic expression through the medium of the theatre, and to encourage the development of cultural tastes in the drama.

#### ARTICLE III

Section 1. The officers shall consist of a president, vice-president, secretary, and treasurer who shall perform the duties common to such offices. They shall serve for one year.

Section 2. The organization shall annually elect a director-in-chief, who, by virtue of his office, shall exercise absolute authority in the staging of dramatic productions. For at least a period of two years from the date of adoption of this constitution he shall serve without pay.

Section 3. A board of directors shall be composed of the aforesaid officers and director-in-chief, three of whom shall constitute a quorum.

#### ARTICLE IV

Section 1. Regular meetings of the organization shall be held every other Wednesday dating from Wednesday, June 5, 1935.

Section 2. The board of directors shall consider the odd Wednesday as their night, the president assuming full responsibility for calling such meetings as he deems fit including any of the several committees.

Section 3. Two successive meetings in each series of three shall be limited to active membership with the third meeting, every sixth week, open to both active and associate members, with invitation to the public optional according to the wishes of the organization.

Section 4. Programs for both groups shall be arranged by a program committee.

Section 5. Active members must attend all regularly scheduled meetings. To be excused from a meeting, a member must notify one of the officers some time before the hour of the meeting and present his excuse. During the course of the meeting the board will consider all absences and rate them excused or unexcused. Three unexcused absences within six months automatically drops a member.

Section 6. Meetings shall be held at a place designated from time to time by the organization.

#### ARTICLE V

Section 1. For a period of one year from the date of adoption of this constitution, active membership shall consist exclusively of charter membership attached to this document, namely National Thespians of Newton High School from 1929 to 1935, inclusive.

Section 2. Active membership after the first year shall not exceed twenty-five.

Section 3. Associate membership shall be made up of a group who desire to become affiliated with the Little Theatre but who for the present for some reason or another cannot become active members. This membership shall be under no obligation except the payment of dues and the performance of whatever duty they voluntarily accept. From this associate membership shall be drawn the future active members.

Section 4. Associate membership shall be limited to twenty-five.

Section 5. New members for both active and associate groups shall be elected by the active group in regular session. The procedure shall be as follows:

There shall be a waiting list maintained for both active and associate groups, the number not to exceed ten on each.

Any active member may recommend candidates for these waiting lists by presenting qualifications, past experience, evidence of the candidate's worth, and assurance of his desire to become a member.

The names shall be entered on these lists in order of recommendation. While on the lists, the candidates shall be "under consideration" and it shall be the duty of officers, primarily, and other members to investigate thoroughly the candidates.

A majority vote shall be considered sufficient to place a candidate on the waiting lists.

The waiting list for the active group shall be drawn from the associate membership.

As a vacancy occurs in either the active or associate groups, the organization shall vote upon the top name. To be elected, a candidate may receive no more than four dissenting votes.

Should he receive more than four negative votes his name shall be placed at the bottom of the list, and the next in order shall be considered. This procedure shall be followed until the vacancy is filled.

Should a candidate fail when his name appears at the top a second time, his name shall be removed from the list.

Section 6. All active members in good standing who, because of a change of residence, necessarily become associate members, shall be given first consideration in re-establishing their active membership upon returning to Newton, as vacancies occur. In such instances the waiting list shall be set aside. Should there be several candidates, former actives, applying, they will be considered in order of their application.

Section 7. Active members only shall exercise the right to vote.

Section 8. In his capacity as an active member, each person is under unconditional obligation to perform to the best of his ability each task assigned him, whether it be in a play role, or any one or more of various committees. There can be no refusal or failure to serve. Any outright refusal on the part of any member to accept his task makes him automatically liable for dismissal. It shall be the duty of the board of directors to enforce this rule.

#### ARTICLE VI

Section 1. Dues for active members shall be \$2.50 per year. Dues for associate members shall be \$4 per year, payment of which will entitle holder to a year's pass to all dramatic productions.



Section 2. Said dues may be paid quarterly. The fiscal year shall begin July 1, and first quarter dues are payable on that date. Further payments shall be October 1, January 1, and April 1. Payments not made by the beginning of the quarter following that upon which they became due shall be considered delinquent. The treasurer shall notify all delinquent members at the beginning of each quarter. Failure to pay within the next quarter after the notice is served automatically makes a member liable for dismissal at the discretion of the board.

Section 3. The director-in-chief shall not be required to pay dues.

## ARTICLE VII

This constitution and by-laws may be amended at any regular meeting of the organization by a two-thirds vote of the members present, provided the amendment has been submitted in writing at the previous meeting.

## BY-LAWS

1. It shall be left to the discretion of the organization as to the number of dramatic productions which shall be staged within a given time.
2. Ten per cent of all profits made from each production shall be set aside in a reserve fund for any financial emergency. It will require a unanimous vote of the organization to declare an emergency, and without that vote this fund shall not be touched.
3. The following standing committees shall be named by the board from the active membership and shall serve for a period of a year, with the number on each to be determined by the board: play-reading; try-out; research; creative; program; social.
4. A reporter shall be elected from the active membership whose duty it shall be to report all meetings, cover all dramatic activities, and in any other possible capacity serve to advertise the organization.
5. The board of directors shall be empowered to announce a change of date for meetings when said meetings fall upon holidays or in any way interfere with best interests of the community. Only in extreme cases should this right be exercised.
6. All voting by the organization wherein names of individuals are concerned must be done by secret ballot. On other matters, it shall be left to the discretion of the organization.
7. Mis-conduct on the part of any member at a meeting, at a play rehearsal or in any connection whatsoever with the Little Theatre, shall make that individual liable for dismissal pending action of the board. A two-thirds vote of the actives will dismiss any member from the organization.
8. It shall be necessary that a candidate be graduated from high school or that he has attained the age of twenty to be eligible for consideration in the associate group.
9. In the event that an active member finds it necessary and expedient to retire temporarily or permanently from active to associate membership, he shall be given full privileges in the associate group provided his active dues are paid in full.
10. Great care should be exercised in the election of new members to insure a near fifty-fifty division of men and women.

## Play Collections for the High School Drama Shelf

(Continued from page 10)

Lewis, B. Roland: <i>Contemporary One Act Plays</i> . Scribner's. 1922.....	2.00
Mayorga, Margaret (ed): <i>Twenty Short Plays on a Royalty Holiday</i> (1937 to 1940). Samuel French. 1937.....	3.00
Nicholson, Kenyon (ed): <i>Appleton Book of Short Plays</i> . D. Appleton. 1926.....	2.50
..... (ed): Same. (see ser). D. Appleton. 1927.....	2.50
<i>One Act Plays for Stage and Study</i> . Sam-	

ual French. (A series of eight volumes 1924-1934.) Each.....	3.00
(Continued as <i>One Act Theatre</i> of which two volumes were published in 1936) Each.....	2.00
Sanford, Mrs. Anne Putnam (ed): <i>Lincoln Plays</i> . Dodd. 1933.....	2.50
Simon, S. Sylvan (comp): <i>Easily Staged Plays for Boys</i> . Samuel French. 1936. (Contains one detective play for high schools, a farce for all ages, a serious drama for older boys, etc.).....	1.50
..... (comp): <i>Thrillers! Seven New Non-Royalty Plays for Men and Boys</i> . Samuel French. 1937.....	1.50
Price, Olive M.: <i>Short Plays from American History and Literature</i> . 2v. Samuel French. 1925-1928. Vol. I.....	1.25
Vol. II .....	1.75
Rosenstein, Sophie & Haydon, Larrae A. & Sparrow, Wilbur: <i>Modern Acting. A Manual</i> . Samuel French. 1936. (An invaluable high school and college textbook on acting.).....	1.50
Shay, Frank (ed): <i>Appleton Book of Holiday Plays</i> . D. Appleton. 1930.....	2.50
Tournament Plays: <i>Thirteen One Act Plays Never Before Published</i> . Samuel French. 1937 .....	1.50
Twelve One Act Plays. (Eaton intro.) Longmans. 1929 .....	2.50
Wilde, Percival (ed): <i>Contemporary One Act Plays from Nine Countries</i> . Little, Brown. 1936 .....	2.75

## The Problem of Choosing Plays for Production

(Continued from page 4)

tives and friends of all degrees. If every actor in the cast is sufficiently represented by friends and relatives in "the house", the play will be an unqualified success, no matter how flagrantly it violates the usually accepted criteria for choice, nor how inadequately the production succeeds in presenting the concept of the dramatist. If the audience did not pay admission, and assembled merely because there was little else to do in the community that particular evening, consideration of its likes and dislikes may be somewhat neutralized. But if the audience has paid money to see the play, if its members are interested in seeing a good play—which has some meaning for them—well presented, then the producing group has a real responsibility in seeing to it that the chosen play will be one that is appropriate and pleasing to those individuals whose patronage makes the production possible.

Audiences must not be "played down" to. They recognize such condescension in most instances, and naturally resent the implications which go with it. Furthermore, an audience so served can hardly be expected to attend future productions. On the other hand audiences must not be made to feel ignorant, or untutored, no matter what the intent of the producing group. A play which they feel to be "above" them will elicit pronounced negative reactions.

Some patrons of the non-professional theatre desire plays with sociological implications. But not all members of the prospective audiences wish such plays. And not every member, certainly, desires to see the same implications presented. The theatre is without question a social institution, but in a com-

## Thesopian Playwriting Contest

The Children's Theatre Press of Charleston, West Virginia, is sponsoring a National Thesopian playwriting contest this year, in an effort to encourage the writing of new plays especially adapted to Thesopian needs. The contest is open to any Thesopian sponsor or student, or any playwright at large who subscribes for the High School Thesopian Magazine, but it is definitely stipulated that the play must be written for high school producers, high school actors, and high school audiences. It must be a full evening's entertainment, playing over one hour, but not over two hours.

The winning playwright will receive a silver loving cup, with his name engraved, and his play shall be known as the Thesopian Play of the Year. The play will be eligible for publication, depending upon the decision of the Advisory Board of The Children's Theatre Press, who will act as judges. If the book is published, the usual contract will be drawn up in regard to the author's share of royalties. Second and third place will be given honorable mention, and will also be eligible for publication, on the same terms.

Manuscripts shall be typewritten on one side of the page, and bound in a simple cover. Manuscripts submitted in previous contests are not eligible. While every care will be taken of the entries, no responsibility can be assumed for loss of manuscripts. No manuscript will be returned to the author, unless accompanied by a stamped, self-addressed envelope.

The contest closes May 30, 1938.

For further details, address Thesopian Contest Editor, Children's Theatre Press, South Hills, Charleston, West Virginia.

munity, the non-professional theatre must consider carefully before presenting a play which definitely espouses a controversial issue. Many laymen are too prone to closely associate the philosophy of the producing personnel with the philosophy promulgated by the drama presented. The absurdity of this point of view does not nullify its existence, and the producing group must be aware and care for conditions and situations as they exist.

Finally, the play has passed through the multiple tests to which it has been subjected. If it has successfully run the gauntlet we have suggested above, then it is the play for your group. But one last consideration. What play preceded it, and what play will follow it? Remember, each season's program must be a well-balanced one. If the previous play was a tragedy, ponder carefully the advisability of following it with another tragedy, no matter how suitable in other respects is the play which is under consideration. The Greek adage, "Nothing too much", is significant for those who have a predilection for burdening theatre schedules with too many plays of the same type.

Try-outs, readings, rehearsals, designing, building, lighting, advertising, ticket selling, dress rehearsals, and performance—the long, strenuous, ever-interesting process lies ahead. Eventually the selected play is presented, acceptably or poorly, before an audience. And is there any reasonable guarantee that its production will please everyone in the audience? Be assured in advance that there isn't.

# The Technical Director's Page

by LESLIE ALLEN JONES

Formerly Stage Technical Director at Emerson College, Boston, Mass.



Mr. JONES

A LONG time ago, shortly after my graduation from a University I decided to follow in my ancestor's footsteps and go into the theatre. Having a little ability to draw and paint and a great amount of shyness where acting was concerned, it was only natural that I should choose the designing and painting of scenery as a career.

I served a long apprenticeship under a Master Scenic Artist, and upon its completion passed my examination and was duly certified a Master in my own right. The field of my operation was known as stock—that vanished dramatic company that once offered both training and haven for those who loved the stage. Unfortunately, my coming of age in the scenic world was celebrated by the advent of talking pictures. It was soon a losing fight to earn a living in the profession. Then came the rise of the summer theatre and a new world of the theatre arrived. In a summer theatre operated in conjunction with a thriving dramatic school I found that there were still plenty of people interested in the same thing I was interested in. These dramatic students crowded my studio, and the operations of my craft, which had become just a second nature to me, were viewed with eagerness and curiosity by many who were deeply concerned with the amateur drama.

## Book on Scenery

Being a sociable fellow who likes to talk, I was continually asked the same questions. Finally, answering for the forty-fifth time the same query, I suggested that books might be consulted. Students claimed that they could not find the answers in books. That books supposed a knowledge of the ground rules which they did not possess. At the close of the summer season, having a typewriter, some paper and plenty of time, I sat down to write a book of my own. A book that should serve as a first reader of the stage, *Painting Scenery*, (Walter H. Baker).

Now my reader, why am I telling you this? It sounds suspiciously like bragging and should be viewed with suspicion, unless a good reason for the hornblowing can be proffered. I like to imagine on this page that you and I are seated on some prop furniture backstage and that we are chatting about things connected with the theatre. If you read this page without a word of explanation you would be quite justi-

fied in wondering just how much I was talking through my hat. So the above paragraphs should be filed away in your memory as the history, in part, of my own knowledge of the stage.

## Scenery

Scenery is divided into two great classes. Hanging scenery includes drops, borders, drapes, teasers and cycloramas; while in the other category we have the wings and jogs that make up box sets and many set pieces. The unit of this class is the wing which is known, in the amateur world, by the mis-name of "flat".

## Wing

Wing is the professional term for a piece of scenery five feet and nine inches in width and of any height. I have painted eight foot wings and twenty-eight foot wings and I have battled rashly against the amateur wave that persists in calling a wing a flat. Both terms in the strict theatrical sense of their meaning are obsolete. Therefore, what difference does it make? You call it flat, I'll call it a wing.

Why is a wing five feet and nine inches wide? Because that width would just slide through a baggage car door and has become, in the theatre, as standardized as the width of railway tracks. Years of experience has shown the practicability of the five nine wing and when we need greater widths we have the jog.

A jog is a piece of scenery that is not so wide as a wing. Jogs are generally found to be one, two, three and four feet wide. Some are eighteen inches and thirty inches in width. All are of the same height as the wings in your pack—which is the store of scenery that your organization possesses. This scenery is kept in the dock which is the term given to a storing place near the stage area.

Scenery should be usable and by that I mean it should not be kept sacred and untouchable. Scenery should be painted freshly for each play in the ideal theatre and should be readily available for building various settings by battening together wings and jogs to form a wall of any width.

## Definition

Let us suppose that you are the carpenter, or head stagehand and you have just been given the plot or plan of the new play. Reading this plot you might find it drawn to scale or marked roughly with the required width of wall. Perhaps one wall would be marked "six point nine, jog eighteen on, five nine plus three up and down." This theatrical jargon translates

to mean that the side wall of the proposed setting would be composed of three units the first would be a five nine wing with a one foot jog attached. The second would be an eighteen inch jog and the word "on" means that the jog would be set parallel to the curtain line. The last unit which, by translating "up and down", be set parallel with the first piece of the side wall would be composed of a wing and a three-foot jog battened or hinged to make one piece. As the head stagehand you would take from the scene pack these various pieces and regardless of how they were painted you would cross off as finished on your plot the side wall which you had just made.

The scenic artist would paste a strip of cloth over the cracks (made by battening the one foot to the wing, etc.) and when he had finished his work the side wall would be a proper part of the setting.

Now, here comes the final action. When the play is over the carpenter rips the strips from the battened pieces and turning them over takes off the battens which have made them one piece to all intents and purposes. He then puts back into the dock or scene pack the five nines and the jogs which made up the side wall of the finished show. And these units are ready to be taken out and incorporated into any new setting.

## High School Scenery

Scenery today is shrouded in mystery to most high school groups. Following the fashion of sixty years ago high school auditoriums have been equipped, if at all, with stock scenery and a few borders and drops which are forever after held to be inviolate. When you add to this fact stages with polished floors and impossible proscenium widths the average group is pretty badly handicapped in an attempt to mount plays with a feeling of real theatre. Each of us have our own problems but how much would we be aided by a throwing overboard of any set and sacred traditions that have clustered around high school auditoriums and their sanctity.

It is to aid the amateur group desirous of building a stock of scenery that I propose to devote the rest of my space in this magazine this year. Scenery can be built at a minimum of expense and because you have a manual training or a woodworking department is no excuse for attempting to make each piece of scenery into an example of cabinet making art. I believe that no carpenter is capable of making scenery without the supervision of one trained in the theatre. As one who has watched the groaning and straining of willing workers to lift some woodworkers idea of a wing, I can only hope that the instructions herein set forth will help in future scenic battles.

In the next issue we will discuss, step by step, the construction and finishing of a single wing and from there we will progress to ground rules for the building and painting of scenery.



# The Ambling Thespian

by EARL W. BLANK

Thespian National Director and Director of Dramatics at California State Teachers College, California, Penn.



MR. BLANK

HERE we are again in the swing of a new year. Some of you were fortunate enough to get to the New York Convention and come away with the inspiration such a meeting always has to offer. Others who were not so fortunate will have to do what a group of dramatic directors in the Monongahela Valley of Pennsylvania have done and that is form your own small unit. These directors call their association The Monongahela Valley Association of Dramatic Directors. They have been organized but a short while but their influence is already being felt. Fine meetings have been held, and more unification of the work in the field of dramatics in this valley is the main objective. So I recommend this other way of getting together as an alternative for being unable to attend the national convention. Much real service can be rendered by such a small association. It can cooperate directly with the American Educational Theatre Association and profit immensely by this.

## For the Dramatic Director

I was pleased to have the One-Act Play Magazine send me a copy of a very fine peace play in their November issue, as a result of their having read my plea for peace plays in the last *Ambling Thespian*. The play is entitled *The Trumpets of Wrath*. (Incidentally, I think this magazine is doing a fine thing for the field of dramatics.) The author of the above mentioned play is William Kozlenko. I notice that the NEA Journal has an ar-

National Drama Week will be observed this year from February 13 to 20. A Suggested Program for this event is available free of charge. Address your request to The National Thespians, Campus Station, Cincinnati, Ohio.

ticle in its December issue entitled *The School a Force for Peace*. This is an excellent article. This magazine is one every professionally minded director should own. In this same issue is a suggestion for doing your next Christmas program. Then there is the article on the Ph. D. which will interest everyone since it is a discussion of new trends in graduate work. It argues for personality, and ability to do. How many of you directors have read the most excellent articles in the December issue of the *Quarterly Journal of Speech*? Here are some I especially recommend: *Standards of Correct Pronunciation*, by George P. Wilso; *The Status of Speech Training in the Secondary Schools of the Central States*, by Clara E. Krefting; *Toward an Improved Vocal Quality*, by Ormand J. Drake; and *A Child Guidance Clinic through Speech*, by Edna Dorothy Baxter. You can't go wrong on any of the articles, but the few I mentioned seem to fit the dramatic director a little more directly. This magazine is well worth the money.

## Suggestion for a Play Choice

Mr. Blandford Jennings has given me a fine tip for an idea for this column. He is very much enthused over a play which he has produced and sent it to me as a suggestion for a play choice. Instead of using it as my play choice, I suggest it here as Mr. Jennings' choice. I shall be only too glad to consider any plays other directors wish to submit in this way. Perhaps, in some columns, it will be necessary to list more than one play and what troupe and director recommends them. It's a great idea. I believe that Mr. Bavelly mentioned this play in his Christmas News Letter.

The play Mr. Jennings recommends is *Fly Away Home*, written by Dorothy Bennett and Irving White, and published by Samuel French. I shall quote from Mr. Jennings' letter: "Both Eugene Wood (Troupe 191, at Webster Groves High School) and I have produced this play recently. Both of us found it an ideal play for high school use. It has one simple set, a well-balanced cast, and first-rate lines. It is well within the range of any moderately skilled director and cast.

The children around whom the play centers are attractive and interesting both

to adults and children, and the net effect of the play, showing as it does the fundamental propriety and conventionality of these apparently untrammelled youngsters, is most wholesome. My cast enjoyed the play while it was in rehearsal; the audience voted it the best play we had done in years." Here is a most concise and interesting review. Mr. Jennings is sponsor of Troupe 322 of Clayton, Missouri and is the author of the splendid article in the November-December issue of this magazine entitled *The Public Performance—a By-Product*. I shall appreciate other directors following Mr. Jennings' lead. I suggest you mention the royalty along with the other data about publisher and the like. Thank you, Mr. Jennings.

\* \* \*

## Of Lena Geyer

How many of you have read the excellent novel mentioned as this heading? It is by the authority on music, Marcia Davenport. It is the story of an opera star. You will like the story whether you be an adult or of senior high school age, man or woman, boy or girl. I do not think junior high school students would be interested because it is too heavy for this age. I feel that its greatest inspiration lies in the story it has to tell of the struggle to get to the top of the ladder of success, the absolute need for constant drill, hard work, persistence, and last but of as great importance, the need for a saving sense of humor, in order to accomplish genuine success. It will also be of value if it discourages those who think they have the talent for the professional theatre but do not realize the sacrifice that is demanded by the professional theatre. Stage-struck boys and girls should read it.

\* \* \*

## A One-Act Play for Washington's Birthday

*God Winks*, by Katharine S. Burgess—2 men—2 women. Books \$.50. Royalty, \$10. with admission, \$.5. without. It is published by Longmans, Green and Company, New York. It is excellent.

\* \* \*

Congratulations to Troupe 303 of Culpeper, Virginia for the establishment of such fine objectives. They are a real goal for which to work.

## My Book Choice for This Issue

*A Method of Lighting the Stage*, by Stanley R. McCandless. Published by Theatre Arts, Inc., New York—\$1.50.

Since lighting is the theme of this year's major program, I felt I should like to especially recommend the above title. I recently purchased it and find it decidedly worth while. It is easy for the layman to understand, is brief, and in manual form. Its illustrations are excellent. It is in the recommended bibliography of the last issue. It has been called the best book of its kind on the market.

## My Play Choice for This Issue

*New Fires*, comedy by Charles Quimby Burdette—6 men, 9 women—published by Row, Peterson and Company, Evanston, Illinois. Books, each 75c. Royalty for each performance, 15% of the gross receipts, with a minimum of \$10.00, and a maximum of \$25.00.

Miss Jean Donahey of Troupe 187 of Brownsville, Pennsylvania, has recently produced this play and recommends it very highly. It has held "tops" in popularity for so long that it seems only fair to mention it as my choice. The playwright is rapidly establishing himself as one of the most popular authors of good, clean dramatic fare. He has written two other plays worthy of production. They are: *Shirt Sleeves* and *Wings of the Morning*.

# HIGH SCHOOLS ON THE AIR

*This page is published with the hope that it will encourage many more high schools to engage in radio activities. News items appearing below are prepared with the co-operation of the Radio Exchange, Office of Education, Department of the Interior, Washington, D. C. High schools now engaged in any type of radio work are invited to submit contributions for this department.*

Radio Stations WHK and WCLE of the United Broadcasting Co. in Cleveland, Ohio, have always taken a keen interest in education by radio. Three years ago, the educators of the northeast district of Ohio were invited to attend a forum meeting at the studios. This resulted in bi-monthly meetings in which all phases of broadcasting were discussed in open forum. A series of high school programs followed in which the Ohio Music Education Association took an active part.

This year these two stations are conducting an experiment of Radio Workshops in Shaker Heights High School, Shaker Heights, Ohio, Lakewood High School of Lakewood, Ohio, and Bedford High School of Bedford, Ohio, with a total enrollment of 200 students. A study is being made in the practical side of radio, in which script writing, dramatics, news editing, publicity, sales, program directing, and station management are all considered. Each workshop has its own organization, comparable to a radio station with students holding the various positions, with the exception of that of manager, which is held by the English teacher or dramatic coach, or some teacher of the high school. The Public Address System of the school is being used in the course and programs developed in the workshops are presented over the Public Address System to the entire student body.

Plans are in effect whereby regular broadcasts will be presented over Stations WHK and WCLE during the school term. Arrangements for these workshops were made by H. K. Carpenter, Vice President of the United Broadcasting Co., and the workshops are under the direct supervision of Larry Roller, Director

of Public Events and Special Features of Stations WHK and WCLE.

A series of dramatizations for the purpose of analyzing points that should be considered when one chooses a career, and the need of keeping informed on the continuously fluctuating trend in occupations, was presented this fall by Frankfort, Indiana, High School, over Station WBAA at Purdue University. The series included the following broadcasts: Extinction of Certain Occupations, October 29; Occupations Change Rapidly, November 12; New Trends in the Occupational World, November 19; How to Make More Jobs, December 10; There is Still Room at the Top, December 24. The programs were directed by Mr. William Floyd.

For the past three years Knoxville, Tennessee, High School has been broadcasting a regular daily program over station WROL. The program lasts from 10:15 a. m. until 10:45 and is broadcast every day except Saturdays and Sundays. A well-equipped studio is located in the high school building where the Monday, Wednesday, and Friday programs are broadcast. On Tuesday and Thursday the regular chapel programs are put on the air from the school auditorium.

The programs from the studio are planned weeks ahead of time by an active faculty radio committee. Every department in the school is allotted programs for which they are responsible on certain dates. For instance, the dramatics department has one program a month for which elaborate preparation and selection can be made.

One of the most popular chapel programs

with the student audience has been the radio play, broadcast before the microphone just as it is done in a studio with music and sound effects. The most effective of these plays was done twice last year by popular request. It was one of the Scholastic Magazine radio plays named, *The State Versus Joe Miller*.

Members of Troupe No. 226 at Washington Irving High School, Clarksburg, West Virginia, plan to do radio work over their local station WBLK. Miss Lillie Mae Bauer will be the faculty sponsor.

Troupe No. 318 at Dodge City, Kansas, Senior High School presented a radio broadcast over station KGNO early in December. The program was under the direction of Miss Leah Coyne, faculty sponsor.

*Dickens' Christmas Carol* was broadcast on December 21 over the public address system at East Haven, Connecticut, High School. This special program was brought into every home-room in the school.

A playlet entitled *Thanksgiving Triangle* was given as a part of a special Thanksgiving radio broadcast by Troupe No. 156 of Oak Cliff High School, Dallas, Texas. The program was sponsored by Mrs. Wanda Banker, director of dramatics.

The Norfolk, Nebraska, Public Schools returned to the air on November 17 with the first of their new series of semi-monthly broadcasts over station WJAG. The Dramatics Department of the Senior High School, under the direction of Mr. Donley F. Feddersen, co-operated with the local Tuberculosis Seal Sale Committee in presenting a series of five broadcasts just before the Christmas holidays. Three weeks of training in radio speech will be included in English VI at the high school.

Dora C. Ulrici of the Speech Department of Joplin, Mo., Senior High School was put in charge of four schools, supervising their broadcasting activities over station WMBH. She is now engaged in preparing a program schedule for the rest of this school year.

A series of ten programs under the title "Our Speech" will be broadcast from WRUF, Gainesville, Florida, beginning on February 11. These programs are a presentation of the Department of Speech of the College of Arts and Sciences, University of Florida, and will be directed primarily to high school English and Speech classes of the State.

Station WWSW of Pittsburgh, Pa., has gone one step further than asking the schools to come to its studios and present educational radio programs. In co-operation with Dr. Ben Graham and the Board of Education, this station is installing lines in three high schools, each centrally located in the three sections of Pittsburgh. All twelve local high schools are participating in the musical and dramatic broadcasts.

The Burbank, California, City Schools have written and successfully presented a continuous series of scripts entitled "The Brewsters of Burbank." It is a story of a typical family consisting of a father, a mother, and four children. The characters were selected by try-outs in the senior high school radio and speech classes.

On November 1, the Springfield, Massachusetts, High School Radio Workshop began its second year of weekly broadcasts over WSPR. The Workshop members selected from the three public schools, meet in their radio club room for auditions and rehearsals under the direction of Miss Genevieve M. Allen. Equipment includes a public address system, a victrola and a radio. "Have You Heard" programs furnished by the Radio Script Exchange are being used.



Eighty-five students are enrolled in the Radio Workshop at Lakewood High School, Cleveland, Ohio. The group is under the direction of Mr. Larry Roller, director of Public Events and Special Features at Stations WHK-WCLE.





Scenes from the three-act mystery drama, *THE CAT AND THE CANARY*. Staged by Mr. Kenneth L. Graham (scene 6) at Watertown, South Dakota, Senior High School.

## Items in Brief

A Thespian insignia made of paper in the colors of the society was used as the official program at a recent initiation held at Hundred, West Virginia, High School, under the sponsorship of Miss Anna Virginia Rector. This cleverly designed program was photographed by several members of the troupe and by Mr. and Mrs. R. W. Turner who were present at the formal banquet. Mr. Turner is principal of Hundred High School.

A program of three one-act plays, including *Another Beginning*, *Turkish Wine*, and *There's Always Tomorrow*, was presented on November

15 by members of Troupe No. 283 at Knoxville, Tennessee, High School, under the supervision of Mr. O. E. Sams. These plays were staged later at Ramsey, Ansbury, and Robert Huff schools. The *K. H. S. Masquer*, a mimeographed tri-weekly magazine, devoted to the interests of educational dramatics in Knoxville High School, made its initial appearance on November 10.

"To the Dramatic Art Club: After *A Doll's House* is over, we ask you to linger awhile on the stage, to indulge in a cup of coffee and bask in a 'relieved' smile." This pleasant invitation was extended by Thespians of Troupe No. 37 at Grant County Rural High School, Ulysses, Kansas, on November 18 when the famous Ibsen drama was staged under the direction of Mrs. Kathleen H. Wheeler.

The city of Morgantown, West Virginia, was provided with some thrilling entertainment on the evenings of November 18 and 19, when The National Thespians of Morgantown High School staged an elaborate performance of *The Trial of Mary Dugan* in the court house of Monongalia County. The enthusiastic audiences that saw the two performances readily agreed that the unusual setting furnished all the realistic atmosphere needed for the exciting scenes which followed. The play was directed by Miss Dorothy Stone White.

Under the leadership of Dr. Blank, our national director, and Miss Jean E. Donahey, Thespian Regional Director for Pennsylvania, the Monongahela Valley Dramatics Teachers Association was organized late in November for teachers in southwestern Pennsylvania. Dr. Blank and Miss Donahey, with the help of the newly-formed association, hope to sponsor a one-act play contest or festival this coming spring.

This year's annual Drama Night, a special program of one-act plays given by Thespians of Troupe No. 94 at York Community High School, Elmhurst, Ill., consisted of the following plays: *The First Dress Suit*, *The Boor*, and

*The York Nativity*. The program was presented on December 22, under the direction of Miss Tekla Wainio, director of dramatics and Thespian sponsor.

*The Taming of the Shrew* will be produced in April at Whitehaven, Tennessee, High School, under the direction of Mr. Eugene Bence, director of speech and sponsor for Troupe No. 299.

Shirley Lundin, Marjorie Thompson, and Pearl Bass were adjudged winners of the Dramatic Reading Contest sponsored in December by Troupe No. 63 at East Haven, Conn., High School.

An attractive program was designed for the production of *Double Door*, staged, on November 15, to an appreciative audience by Thespians from Troupe No. 226 of Washington Irving High School, Clarksburg, W. Va. The play was directed by Miss Lillie Mae Bauer.

## BEST THESPIANS

### Honor Roll

Thespians whose names are listed below were awarded special recognition for their superior work, loyalty, promptness, and cooperation in the interest of high school dramatics. They were selected as the most valuable Thespians of their troupes for the 1936-37 school term.

Mr. Josephy James Dougherty, Troupe No. 318, Dodge City, Kansas, Senior High School.

Mr. Herman Silva, Troupe No. 283, Knoxville, Tennessee, High School.

Miss Helen Roberts, Troupe No. 206, Elkhorn High School, Switchback, W. Va.

Mr. Jack Kennedy, Troupe No. 267, Cheney High School, Cheney, Wash.

Miss Thersa Hawk, Troupe No. 267, Cheney High School, Cheney, Wash.

Mr. Jack Genhart, Troupe No. 68, Fergus County High School, Lewistown, Mont.

Mr. Gerald Schwinn, Troupe No. 145, Pekin, Ill., Community High School.

## THESPIAN MEMBERSHIP CERTIFICATES

Attractive individual membership certificates, bearing the official insignia of our society, are now available to all registered active and graduate student Thespians. These certificates are priced as follows:

Finished Certificate, engrossed and lettered..... 50c  
Unlettered Certificate..... 30c  
(Unlettered Certificates can be finished by the purchaser.)

Certificates must be ordered on the official blanks furnished Troupe Sponsors. All orders must be signed by the Troupe Sponsor, and forwarded, with remittance in full, to

THE NATIONAL THESPIANS  
Campus Station Cincinnati, Ohio

## Recommended Bibliography

### For a Study of Stage Scenery

- Helvenston, Harold, *Scenery*. Stanford University Press, Stanford University, California, 1931. A manual of scene design in which theory and practice are nicely combined. Excellent illustrations.
- Webster, Glenn R., and Wetzell, William, *Scenery Simplified*. Eldridge Entertainment House, Inc., Franklin, Ohio. 1934. A director's digest of scenery and stage management indispensable to beginners. Exceedingly practical.
- Selden, S., and Sellman, H. D., *Stage Scenery and Lighting*. F. S. Crofts and Co., New York City. 1930. A good elementary textbook on the technical aspects of stage scenery.
- Jones, Leslie Allan, *Painting Scenery*. Walter H. Baker Company, Boston, Mass. 1935. A "handybook" for amateur producers.
- Browne, Van Dyke, *Secrets of Scene Painting and Stage Effects*. E. P. Dutton & Co., New York City. Highly recommended for the beginner scene painter.
- Rose, A., *Scenes for Scene-Painters*. E. P. Dutton & Co., New York City. Complete instructions on how to paint a variety of scenes suitable for most plays produced by amateurs are found in this inexpensive book.
- Krows, Arthur Edwin, *Equipment for Stage Production*. D. Appleton-Century Co., New York City. 1936. A practical discussion of stage scenery based upon the author's long experience in the theatre.
- Hynes, Mary Helen, *Practical Stage-Craft*. Walter H. Baker Co., Boston, Mass. 1930. A primer of the art of play production for the inexperienced worker.
- Whorf, Richard B., and Wheeler, Roger, *Runnin' the Show*. Walter H. Baker Co., Boston, Mass. 1930. A handbook for the amateur stage manager.
- Mackay, Constance D'Arcy, *Costumes and Scenery for Amateurs*. Henry Holt & Co., New York City. 1932 (revised edition). A number of scenery sets easily built by amateurs are described. Interesting scene plates.
- Chapters on Scenery:**
- Purdum, C. B., *Producing Plays*. E. P. Dutton & Co., New York City. 1930. Pages 88-122.
- Koch, Frederick H., *Play Producing*. The University of North Carolina Press, Hill, N. C. 1935. Pages 40-63.
- Selden, Samuel, *Scenery and Lighting*. University of No. Carolina. Pages 10-39.
- Bricker, Herschel L., *Our Theatre Today*. (Edited by) Samuel French, New York City. 1936. Pages 271-89.

### Periodicals:

- "Space Stage Defined." L. Mitchell. *Theatre Arts Monthly*. 20:530-6. July, 1936.
- "Artist Sets the Stage." D. Rich. *Theatre Arts Monthly*. 20:123-8. February, 1936.
- "Designer in the Theatre." N. Akimov. *Theatre Arts Monthly*. 20:700-17. September, 1936.
- "Designer Sets the Stage." N. Houghton. *Theatre Arts Monthly*. 20:776-88, 878-91, 966-75; 21:113-25. October-December, 1936; February, 1937.
- "Craft Paper Scenery." D. E. Oleson. *School Arts Magazine*, 37:85. November, 1937.
- "Outdoor Setting." G. B. Kernadle. *Theatre Arts Monthly*, 21:581-4. July, 1937.
- "Technician's Workshop." Symposium. *Theatre Arts Monthly*, 21:581-4. July, 1937.
- "Appia's Contribution to the Modern Stage." L. Simonson. *Theatre Arts Monthly*, 16:631-44. August, 1932.

# Suggested Club Programs

FEBRUARY, MARCH, APRIL

## A Study of Scenery for the High School Stage

### Second Meeting Held in February

**Introduction.** A beginner's study of scenery for the high school stage should, appropriately, begin with a study of the stage itself and such stage terms as are in everyday use. It is suggested, therefore, that the first program of this series be in the nature of "a tour of the high school stage," with the club sponsor as guide, for the purpose of showing students the topography of a typical stage. If no stage is available, a floor plan drawn on the blackboard may serve as a basis for this discussion. All students should be instructed to keep a record of these discussions in their notebooks.

### Program:

1. Meeting called to order by the Club President. Proceed with the roll call, reading of minutes, announcements, etc. If officers for the second semester should be elected, a few minutes of this meeting may be taken for this purpose.
2. Introductory remarks by the Club President or Sponsor: "Stage Scenery as a Study for Our Second Semester Club Meetings."
3. Introductory talk by the Club Sponsor: "Our Program for Today: A Tour of Our High School Stage." At the close of this talk, the "tour" is begun.
4. The following questions should be answered as the result of this study of the high school stage:
  - a. What is the *proscenium*? the *proscenium arch*?
  - b. What do we mean by the terms: *right wing*? *left wing*? *flies*? *gridiron*? *sets of lines*? *loft blocks*? *fly gallery*?
  - c. What is the *apron* of a stage? the *house curtain*? *tormentors*? *teaser*?
  - d. What do we mean by the following stage directions: *Left*? *Right*? *Center*? *Stage Right*? *Stage Left*? *Up Stage*? *Down Stage*?
  - e. What are *box sets*? *draperies*? *wings*? "*flats*"?
5. This "tour" may be continued at a second meeting by visiting a local or nearby theatre which has up-to-date stage equipment.
6. Sponsor gives assignments for the next meeting. See program outlined below. Meeting adjourned by the Club President.

### First Meeting held in March

**Introduction.** It is suggested that this meeting be devoted to a discussion of the history of stage scenery. All members of the Club should be urged to bring to this meeting important information found in reference books, etc. The librarian should be asked in advance to compile a list of books which is helpful to those who are on the program. The Club Sponsor should also assist her students in finding sources of material.

Suggested Club Programs outlined on this page for the remainder of the present school year will be devoted to a study of scenery for the high school stage. Obviously, such a study cannot be either very detailed or thorough in its scope. We shall, therefore, limit our programs to those aspects of scenery which are of primary importance to beginners, leaving the question of more advanced study up to the various clubs.

## Observe National Drama Week, February 13-20

All high schools are urged to observe National Drama Week by presenting some suitable programs for this important occasion. Directors of Dramatics should appoint themselves chairmen of special committees for the purpose of seeing that National Drama Week is brought to the attention of, and observed in, their communities. This event is celebrated each year for the expressed purpose of focusing the attention of the general public upon the inspirational contributions which Drama, in its many forms, makes to our national life. A suggested program for this event is found on page 17 of the November-December issue of this publication.

### Program:

1. Meeting called to order by the Club President. Proceed with the roll call, reading of minutes, announcements, etc.
2. Introductory remarks by the Club President: "Why We Should Be Familiar with the History of Stage Scenery."
3. Report by a club member: "Stage Scenery in Ancient Greece."
4. Report by a club member: "Stage Scenery During the Days of Shakespeare."
5. Report by a club member: "Stage Scenery During the Days of Goldsmith and Sheridan."
6. Report by a club member: "Interesting Facts About Scenery on the American Stage During the Last Century."
7. Group discussion with the Club Sponsor as the leader: "Scenery on the American Stage Today." Mention should be made of the use of scenery in the motion picture industry. Conclude the meeting with a brief summary of the discussion and reports.
8. Sponsor gives assignment for the next meeting. See program outlined below. Meeting adjourned by the Club President.

### Second Meeting Held in March

**Introduction.** Without becoming too involved in the technical aspects of scenery designing, a meeting devoted to a discussion of the average stage unit set should prove very helpful. Members of the club should be required to read all available information on the subject of stage sets, and to come to this meeting with pictures and designs of sets which are of special interest. The sponsor may well begin this meeting with a discussion of the stage set used in her latest high school production. Blackboard drawings and miniature stage sets will help much to stimulate more interest in this study.

### Program:

1. Meeting called to order by the Club President. Proceed with the roll call, reading of minutes, announcements, etc.
2. Introductory remarks by the Club President: "Our Subject for Today: The Unit Stage Set."
3. Brief talk by a club member: "What is a Unit Stage Set?"
4. Illustrated talk by a club member: "The Floor Plan of Our High School Stage." This floor plan may be drawn on the blackboard before the meeting is begun.

(Continued on next page)



# Directory of Contests and Festivals, 1938

## The Iowa Play Production Festival

*Sponsored by* Extension Division and Department of Speech, University of Iowa.

*Date and Place of Festival:* High school players, March 9-12; Community players, March 17-19; Junior college players, April 1-2. Dramatic Arts Bldg., University of Iowa, Iowa. Festival is open to any Iowa drama group interested in amateur play production. Entries accepted until February 1.

*For further information write:* Harry G. Barnes, Schaeffer Hall, Iowa City, Iowa.

## Junior Playmaker Festival

*Sponsored by* University of North Dakota, Dakota Playmakers.

*Date and Place of Festival:* Held during High School Week in mid-May, at the University, Grand Forks, N. Dak.

Festival is open to high schools enrolled in the Junior Playmaker organization. Entries accepted until April 1.

*For further information write:* Prof. E. D. Schonberger, Director, Grand Forks, N. D.

## Oklahoma High School Public Speaking League

*Sponsored by* University of Oklahoma and all other institutions of higher learning in Oklahoma.

*Date and Place of Contest:* April, at the University of Oklahoma.

Contest is open to member high schools of State League. Entries accepted until February 1.

*For further information write:* Public Speaking League, University of Oklahoma, Norman, Okla.

## Fifteenth Annual Little Theatre Tournament

*Sponsored by* Department of English and Drama, Ithaca College, Ithaca, N. Y.

*Date and Place of Tournament:* May 4, 5, 6, 7, at Ithaca College.

Tournament is open to high schools only—usually from New York, Pennsylvania, and New Jersey. Entries accepted until April 27.

*For further information write:* Prof. Adrian M. Newens, Department of English and Drama, Ithaca College, Ithaca, N. Y.

## Midwestern Folk Drama Festival

*Sponsored by* State Teachers College, Cape Girardeau, Mo.

*Date and Place of Festival:* April 9-10, at State Teachers College, Cape Girardeau, Mo.

Contest is open to colleges, universities, and other drama groups in several states. Entries restricted to participants in playwriting contest. Entries accepted until March 28.

*For further information write:* Prof. Lealon N. Jones, State Teachers College, Cape Girardeau, Mo.

## Play Tournament and Festival

*Sponsored by* High School Players Association. (Colored high schools of West Virginia.)

*Date and Place of Tournament:* April 14, 15, 16, at West Virginia State College, Institute, West Virginia.

Contest is open to all high schools which are members of the Players Association. Entries accepted until March 31.

*For further information write:* F. S. Belcher, Box 150, Institute, W. Va.

## Original One-Act Playwriting Contest for High Schools of Arizona

*Sponsored by* State Teachers College, Tempe, Arizona.

*Date and Place of Tournament:* Arizona State Teachers College, Tempe, Arizona. Winning plays produced in May.

Contest is open to all high schools in Arizona. Entries accepted until March 15.

*For further information write:* Prof. Beryl M. Simpson, State Teachers College, Tempe, Arizona.

## Contest and Festival One-Act Plays

We have prepared for your convenience a mimeographed list of over four hundred one-act plays suitable for contests and festivals. The royalty fee, number of characters, and playing time of each play is given. We will gladly send you a copy. Send a large envelope, stamped (3c) and self-addressed, with your request to The National Thespians, Campus Station, Cincinnati, Ohio.

## State High School Dramatic Tournament

*Sponsored by* Eastern Kentucky State Teachers College.

*Date and Place of Tournament:* May 5-6, at Eastern Kentucky State Teachers College, Richmond, Ky.

Contest is open to all high schools in Kentucky. Entries are accepted until April 15.

*For further information write:* Miss Pearl Buchanan, 318 So. 2nd St., Richmond, Ky.

## Speech Arts Tournament

*Sponsored by* Alabama State College for Women.

*Date and Place of Tournament:* April 8, 9, at Alabama State College for Women, Montevallo, Alabama.

Contest is open to senior high school girls.

*For further information write:* Miss Ellen-Haven Gould, Speech Department, Alabama College, Montevallo, Ala.

## Ninth Annual Speech Tournament and Drama Festival

*Sponsored by* the Department of Speech, Brigham Young University.

*Date and Place of Festival:* March 31, April 1, 2, at Brigham Young University.

Festival is open to all senior high schools. Entries accepted until March 20.

*For further information write:* Dr. T. Earl Pardee, Speech Department, Brigham Young University, Provo, Utah.

## One-Act Play Tournament for Secondary Schools in California

*Sponsored by* Pasadena Playhouse Association.

*Date and Place of Tournament:* March 11 (Pasadena Junior High Schools), March 21 (Senior High Schools), March 22 (Junior College), at Pasadena Playhouse.

Contest is open to any of the schools mentioned above located in the State of California. Entries must be reported by February 15.

*For further information write:* Chas. F. Prickett, General Manager, Pasadena Playhouse, 39 South El Molino Ave., Pasadena, Calif.

## The Fifteenth Annual Festival and State Tournament

*Sponsored by* The Carolina Dramatic Association.

*Date and Place of Tournament:* March 21-26, at The Playmakers Theatre, Chapel Hill, N. C.

Contest is open to all dramatic groups in North Carolina who are members of the Association. Entries accepted until March 5.

*For further information write:* John W. Parker, Secretary, The Carolina Dramatic Association, Chapel Hill, N. C.

## Maine One-Act Play Contest

*Sponsored by* Maine Secondary School Principals Association.

*Date and Place of Contest:* April 9, at Bowdoin College, Brunswick, Me. District contests, March 12; semi-final contests, March 26.

Contest is open to all secondary schools in the

State of Maine. Entries accepted until February 15.

*For further information write:* Pearl E. Johnson, principal, Garret Schenck, Jr., High School, East Millinocket, Me.

## Eighth Annual One-Act Play Contest for West Virginia High Schools

*Sponsored by* The National Thespian Honor Dramatic Society for High Schools.

*Date and Place of Contest:* April 8 and 9, at Washington Irving High School, Clarksburg, West Virginia.

Contest is open to all West Virginia High Schools affiliated with The National Thespian Society. Entries accepted until March 25. Restricted to first fifteen entries.

*For further information write:* Ernest Bavely, secretary-treasurer, The National Thespian Society, Campus Station, Cincinnati, Ohio.

(Additional Contests and Festivals will be announced in our March-April Issue.)

## Suggested Club Programs

(Continued from preceding page)

5. Illustrated talk by a club member: "How a Plug-Unit Set is Designed." A blackboard drawing may be used. Inasmuch as a set such as this is adaptable to many requirements, it is well for the sponsor to show how such adaptations may be made.

6. Report by a club member or the sponsor: "A Design of the Stage Set for Our Latest Play." Point out that this set is an adaptation of the basic set previously discussed.

7. Short reports by various club members: "A Picture (Design) of a Stage Set of Unusual Interest." Pictures of stage sets found in magazines should be shown. Exhibits of miniature stage sets designed by club members should climax this meeting.

8. Sponsor gives assignment for the next meeting. See program outlined below. Meeting adjourned by the Club President.

## First Meeting Held in April

*Introduction.* It is suggested that this meeting be devoted to a discussion of why scenery is used on the modern stage, and of the headings under which scenery is generally classified. Inasmuch as the programs which will follow in the March-April issue will be devoted to the construction of scenery, this meeting should serve as an introduction to the study which will follow. Members of the club should be urged to do reference reading as preparation for this discussion.

## Program:

1. Meeting called to order by the Club President. Proceed with the roll call, reading of minutes, announcements, etc.

2. Introductory remarks by the Club President: "Our Program for Today."

3. Group discussion, with a member of the club or the Club Sponsor as the discussion leader: "What is the Purpose of Stage Scenery?" "Is Scenery Used Today as a Decoration Only? Has this View Ever Been Held? How Does Scenery Help to Suggest the Place or the Nature of the Place Chosen by the Dramatist for His Play? How Does it Help to Create Atmosphere? Action? Emotion?"

4. Reports by Different Club Members: "How is Stage Scenery Generally Classified?"

a. "What Are Hanging Pieces?" Illustrate with pictures of stage sets.

b. "What are Standing Pieces?" Illustrate.

c. "What are Set Pieces?" Illustrate.

d. "What are Built Pieces?" Illustrate.

e. "What are Stage Draperies?" Illustrate.

5. If the time will permit, continue with a group discussion of the "Advantages of Painted Scenery as Compared with Draperies."

6. Sponsor gives assignment for the next meeting. See the March-April issue of this publication. Meeting adjourned by the Club President.

# On the College Stage

The purpose of this department is to furnish high school directors and students with news regarding the most significant events occurring in dramatics among colleges and universities.

## Cornell College

Climaxing nearly fifty years of distinctive work in dramatic art at Cornell College, Mount Vernon, Iowa, was the recent completion of the new Armstrong Hall of Fine Arts housing one of the most modern little theatres in the country.

Becoming the classical tradition sustained by Cornell since the nineties by productions of Greek drama, annual Shakesperian plays, historical and international cycles of drama, and summer carnivals of comedy, the three-story colonial building will open its doors with several performances of Shakespeare's *As You Like It* late in February.

Directors Albert Johnson and Bertha French Johnson are introducing in their new theatre a student repertory plan which will include frequent performances of such plays as Moliere's *School for Husbands*, given this fall as the homecoming play and previously as a feature of the Cornell summer theatre season; Tolstoy's *Redemption*, produced by the Johnsons in 1933; Anderson's *Winterset*, prepared in studio last season; O'Neill's *Beyond the Horizon*; either *Tovarich* or *You Can't Take It With You*; Shaw's *Candida*, and *World Without End*, the recently-published choric-drama by Albert Johnson. The spring season will also include a world premiere of a new Chinese play.

Radio drama will also become a substantial part of the Cornell production policy, facilitated by the complete radio studio which is a part of the new theatre.

## Ellsworth Junior College

*The Drunkard*, staged early in November, opened the present dramatic season for Ellsworth Junior College at Iowa Falls, Iowa. Other plays for this year are *Singing Pictures*, given in January, and *Meet the Wife*, tentatively scheduled for production in April. Miss Carolyn Gallagher directs dramatics at this college.

## Indiana State Teachers College

*The Hoosier Schoolmaster*, by Prof. Lee Norvelle, formally opened the new Sycamore Theatre on November 3, 4, at Indiana State Teacher's College, Terre Haute, under the direction of Robert W. Masters. *The Merchant of Venice* was staged on January 19, 20. This year's program also includes experimental productions, February 16, 17, *The Petrified Forest*, March 16, 17, and the "Sycamore Revue" on April 20, 21.

## Sacramento Junior College

*The Miser*, by Moliere,

opened the present season at Sacramento Junior College, California. This was followed with a production of *Mary of Scotland* given in December under the direction of John Laurence Seymour. *The West Chamber* is scheduled for production in March, and a modern comedy to be announced later, has been tentatively scheduled for May.

## Carnegie Institute of Technology

Eight major plays make up the 1937-38 season at Carnegie Institute of Technology, Pittsburgh, Pa., under the direction of Prof. Henry F. Boettcher. They are: *Street Scene*, October 29-November 6; *Hedda Gabler*, Nov. 16-23; *The Beaux' Stratagem*, December 9-16; *Othello*, January 19-25; *Girls in Uniform*, March 1-7; *Heartbreak House*, March 16-23; *Thesmophoreozusae*, April 4-12; and *The Two Orphans*, May 10-20.

## Texas Technological College

Members of Sock and Buskin Club and Tau Cast of Alpha Psi Omega made up the cast for *The Night of January 16* staged during the fall semester at Texas Technological College at Lubbock, Texas, under the direction of Miss Ruth Pertle. Late in March, this college will be host to the annual Texas inter-collegiate Dramatic Tournament in which more than fifteen colleges will participate. During the past three years, Miss Pertle has sponsored a non-credit three week's student tour to New York City and other eastern theatrical centers. Students attend plays, visit dramatic schools, museums, equipment houses, etc. The tour for next summer will begin on July 18 and end about August 12. Those interested in taking this tour should communicate directly with Miss Pertle before March 1.

## Berea College

Prof. James W. Raine staged *And So To War* as the opening play of this season on November 10, 11, at Berea College, Kentucky. *Much Ado About Nothing* followed on November 26, and December 4, 5, 6. *Job*, *Prince of Uz* and *At Valley Forge*, both written by Prof. Raine, will be produced in February. *Pride*

and *Prejudice* is scheduled for production on May 7, 9, 10.

## Kansas State College

*Boy Meets Girl* was given on October 22, 23, at Kansas State College, Manhattan, Kansas, as the opening production for this season. *Fashion* followed on November 19, 20, under the direction of Prof. W. C. Troutman. The season's schedule also calls for the production of *Insect Comedy*, March 11, 12; a comedy, as yet unselected, on April 8, 9; and a booking on the N. B. C. Farm and Home Hour in February when the college celebrates its Diamond Jubilee.

## State Teachers College

Prof. Beryl M. Simpson began the season at Teachers College, Tempe, Arizona, with an impressive production of *The Amazing Dr. Clitterhouse*, staged on October 28, 29. *Jane Eyre* was given on December 9, 10. *Remember the Day* is scheduled for production on February 3, 4; *Three Men on a Horse*, March 24, 25, and *First Lady*, May 5, 6.

## Ohio Wesleyan University

Prof. R. C. Hunter began the dramatic season for Ohio Wesleyan University, Delaware, Ohio, on October 29 with the play, *First Lady*, two additional performances of which were given on October 30 and November 2. A major production in December and one in March are also on the year's schedule. The fourth production of the year will be *As You Like It*, to be given in April. Prof. Hunter offers a course in radio speech during the second semester.

## Linfield College

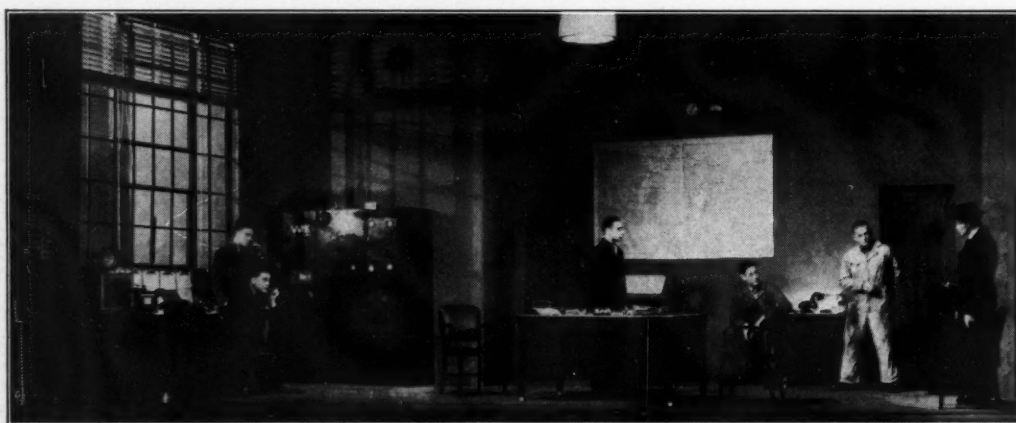
Major plays scheduled for this season at Linfield College, McMinnville, Oregon, under the direction of Professor R. D. Mahaffey, are *Lombardi, Ltd.*, October 30; *The Drunkard*, December 4; *Yellow-Jacket* and *Little Women*, January 15; *Double Door*, March 15; *Abie's Irish Rose*, May 10; and *Berkeley Square*, June 5.

## Humboldt State College

Humboldt State College at Arcata, California, staged *The Bishop Misbehaves* on November 3, as its opening play for this year. *Three Men on a Horse* followed on January 19. A program of one-act plays is tentatively scheduled for production this spring. Mr. G. B. Wilson has charge of dramatic activities.

## Brigham Young University

The Salt Lake Theatre Festival began this year's dramatic season at Brigham Young University, Provo, Utah. Bullock's *Lady of Letters* followed on November 11-12 and *Lost Horizons*, on December 16-17. In January, *Tartuffe* was given on the 19th, *Lady of Lyons* on the 20th, and *The Robbers* on 21st. Prof. T. Earl Pardoe, who directs dramatic activities at Brigham Young University, will stage *The Merry Wives of Windsor* on February 16, 17, 18, and *Night Must Fall* on March 17, 18. The annual one-act play tournament will be held on April 7, 8, 9.



Scene showing the unique set used for the production of *CEILING ZERO* produced by Beta Cast of Alpha Psi Omega at Marshall College, Huntington, W. Va. Directed by Professor Buell Whitehill.



# ON THE HIGH SCHOOL STAGE

## AMONG THE LATEST FILMS

• Poor—don't throw your money away.  
• Average—if you don't have much, miss it.  
• Good—it is worth the admission fee.  
• Excellent—borrow money if necessary.

### New Kensington, Pa.

*Strangers at Home*, Charles Divine's hilarious comedy, was staged on May 7 as the senior class play at New Kensington High School. The production, which was directed by Miss Ada Mae Fiscus, sponsor for Troupe No. 14, drew a large crowd and was proclaimed an outstanding hit of the season.

Other dramatic activities of the spring semester included the production of *The Nut Farm*, given by Thespians late in February, with Donald Braden as the outstanding actor; a reading of *Seventeen* given by Mrs. Robert Sisley before the Thespian club in April; the presentation of a one-act play, *Henry's Mail Order Wife*, at a Dramatic Club meeting held in March; and the production of two one-acts, *Women Will Gossip* and *Just Two Bad*, given at the last meeting of the Thespian Troupe held late in April. The season closed with the formal initiation of several students early in May. Molly van Ameringen was selected as best Thespian for the year.

### East Millinocket, Me.

The George Arliss Troupe (No. 273) of Garret Schenck, Jr., High School held its inter-class one-act play tournament late in November under the direction of Mr. Daniel Turner. Plays entered in the event included: *A Paternity Case*, *The Joke-ative Man*, *Let's Honeymoon Again*, *Civilized*, *Wisdom Teeth*, *Three Pills in a Bottle*, *The Marooning of Marilla*, and *The Way the Noise Began*. *The Joke-ative Man*, given by Grade 10, was selected as the best play in the upper classes. Henry Pelletier and Gloria Gonya were the best actor and actress respectively. *Three Pills in a Bottle*, staged by Grade 7, was the best play in the lower classes. Richard Bouchard and Barbara Hamilton were best actor and actress respectively.

In the district one-act play contest last spring, Garret Schenck, Jr., High School won first place with its play, *Trista*, in which Henry Pelletier and Mary MacDonnell were adjudged best actor and actress among those who participated. Other major dramatic productions of the 1937-38 season included *Guess Again*, given in the fall, the annual inter-class tournament held in November, the senior class play, *In the Octagon*, given in February, and participation in the semi-final contest in the spring. Two Thespian initiations were held.

Shakespeare's *The Merchant of Venice* has been scheduled for production in February as the senior class play.

### Pawtucket, R. I.

Twelve plays were presented in the New England Drama Festival held at Pawtucket Senior High School on May 14 and 15 of last spring. The entries were: *The Youngest* (Act II) (Arlington, Mass.), *Where the Cross Is Made* (Madison, Me.), *Winsome Winne* (Greenwich, Conn.), *Campbell of Kilmhor* (Montpelier, Vt.), *A Wedding* (Fairfield, Conn.), *When the Whirlwind Blows* (Newport, R. I.), *The Flattering Word* (Manchester, N. H.), *The Command Performance* (Somerville, Mass.), *The Man Who Married a Dumb Wife* (Warwick, R. I.), *Trifles* (Rockland, Me.), *The First Dress Suit* (Rochester, N. H.), and *Will-o-the-Wisp* (Townshend, Vt.). *The Flattering Word*, *The Man Who Married a Dumb Wife*, and *Campbell of Kilmhor* were winners of first, second, and third places respectively.

### Webster Groves, Mo.

Five three-act plays, totaling thirty performances, were produced under the direction of Mr. Eugene R. Wood at Webster Groves High School last season. They were: *Remember the Day*, *Sun-Up*, *Richard of Bordeaux*, *Glee Plays the Game*, and *Spring Dance*. Beautiful sets, all designed and made by members of the Department of Dramatics, were constructed for all the major productions. Members of Troupe No. 191 took an active part in all dramatic activities. A number of students became eligible and were admitted to Thespian membership during the year.—Frances Clausen, President.

### Canastota, N. Y.

*Second Childhood* was the major production of last season at Canastota High School, under the direction of Miss Helen Jacobs who sponsors Troupe No. 46. Student-directed plays included: *Sunset by Slansky*, *Fancy's Knell*, and *The Perfect Tribute*. Every five weeks the troupe presented a radio play over station WSYR in Syracuse, an activity in which much interest was shown by the students. The troupe also sponsored a picnic in the early fall, a tea for the high school faculty and Thespian aspirants in the spring, and the Thespian initiation held in May in which nine students were added to the troupe membership.—Fred Burton, Reporter.

### Laredo, Texas

A major dramatic event last year for Martin High School was the organization of Troupe No. 138 under the sponsorship of Mrs. Bernice Neeson Juszczyk. The troupe was formally organized late last spring with eight students forming the charter roll. Especially fortunate for the newly formed troupe is the fact that this fall the school moved into its new building which is well equipped for work in dramatics. The new building has a small auditorium-classroom, with nicely furnished dressing rooms, and a large auditorium with stage scenery.

Activities of a dramatic nature during the 1936-37 season included an amateur radio hour presented as a class program in October, a Halloween program given for the Rotary club of Laredo, the production of three one-act plays on November 24 under the sponsorship of the Speech Department, the production of two one-act plays by the Thespian club in March, and a program of three student-written one-act plays given late in May. *Apostrophe In Modern Dress* was entered in the district Inter-scholastic League one-act play contest in the spring. The year's program closed with an impressive commencement program, with Thespians presenting a one-act play, *Mother Minnetonka*, as part of the exercises.

### Newport, Vt.

Troupe No. 107 of Newport High School remodeled a property room, with drawers and closets for the storage of costumes and properties, as one of its major projects last season. Two one-act plays, *Campus Quarantine* and *Tourists Accommodated*, proved grand successes as Thespian productions. Thespians met regularly on the third Wednesday in each month. On April 21, five new members were added to the club at a large initiation which was attended by former members of the troupe and dramatics students. Miss Kate E. Ferrin has charge of Thespian and dramatic activities.—Rae Sheehan, Sec'y-Treas.

\*\*\**Hurricane*. By the time this column is published, *Hurricane* will have been shown in the larger cities. It is a picture worth seeing for its excellent scenic effects. The complete destruction of the island by the hurricane is the highlight of this story in which the will of Man succumbs to the invincible forces of Nature.

\*\*\*\**The Buccaneer*. Fredric March and Franciska Gaal play the leading roles in this spectacular film based upon the exploits of the last of the Buccaneers, Jean Lafitte, of whom Byron wrote:

"He left a corsair's name to other things,  
Linked with one virtue and a thousand crimes."

The story has its setting in New Orleans and the swamps of Louisiana during the War of 1812. The battle of New Orleans in which Andrew Jackson played so important a part is the highlight of the film. By all means, read the history of the Battle of New Orleans before you see this picture.

\*\*\*\**Snow White and the Seven Dwarfs*. This is Walt Disney's first feature-length animated photoplay. Based upon the well-known story found in the *Tales of the Brothers Grimm*, Walt Disney brings to the screen an artistic production conceived with rare humor and imagination. The Seven Dwarfs, although they are queer and ugly little creatures, possess as distinct and lovable personalities as if they were real characters. Before you see this film, read the original story upon which it is based, and find out who Jacob and Wilhelm Grimm were and what contributions they made to the study of mythology and philology. An excellent project for your English class.

\*\*\**Wells Fargo*. This is a pageant of American transportation and development of the West, with Joel McCrea, Bob Burns, and Frances Dee in the leading roles. The story begins with the formation of the Wells Fargo Express service in New York State in 1844, and ends with the completion of the transcontinental railroad in 1870. A romanticized history you will enjoy. The name of Wells Fargo Express was lost in the wartime merger of all the express companies, now known as Railway Express Agencies.

\*\*\**Nothing Sacred*. Carole Lombard is erroneously thought to be the victim of radium poisoning in this rollicking comedy, and Frederic March has the part of the reporter who is sent to bring her to New York City. This is good entertainment, with witty dialogue and a fast-moving story.

\*\**Ebb Tide*. Robert Louis Stevenson, if he were alive, would probably have a difficult time recognizing this story as his own. Other than the fact that the film is in technicolor, there is not much else to say about it. The acting is slow and uninspired, the directing mediocre, and the ending rather flat and unpleasant.

## COMING PICTURES OF IMPORTANCE

American history will be the credo of the motion picture screen for 1938, a survey of the Hollywood movie studios disclosed recently. Among pictures of an historical nature which are scheduled for this year are: *Hudson's Bay Company*, *Marching Herds*, *Northwest Passage*, *Western Union*, *Spawn of the North*, and *Men with Wings*. The first of this series of historical pictures now being released are *Wells Fargo*, *The Buccaneer*, and *In Old Chicago*.

## WELCOME, NEW SPONSORS

We extend a cordial welcome to each of the following new teachers who have been assigned to the post of Thespian troupe sponsors for their respective high schools for the present season. We wish them success with their new duties.

- Mrs. Floyd Bonar, Troupe No. 181, Roosevelt-Wilson High School, Clarksburg, W. Va.  
Mr. John W. Lippert, Troupe No. 272, Hibbing, Minnesota, High School.  
Miss Eve Strong, Troupe No. 108, Kenmore, New York, High School.  
Mr. W. W. Russell, Troupe No. 157, Liberty Memorial High School, Lawrence, Kansas.  
Mr. Robert Ferguson, Troupe No. 253, Ravenswood, W. Va., High School.  
Miss Helen E. Taylor, Troupe No. 247, Wilson High School, Easton, Pa.  
Mr. C. Thaine Van Ansdall, Troupe No. 330, Watertown, S. Dak., Sr. High School.  
Miss Jane W. Marsh, Troupe No. 192, Keokuk High School, Keokuk, Iowa.  
Miss Marion G. Anderson, Troupe No. 39, Preston, Idaho, High School.  
Mr. Eugene Bence, Troupe No. 299, Whitehaven, Tenn., High School.  
Miss Beatrice B. Fuller, Troupe No. 48, Wayne, Nebraska, High School.  
Miss Mildred Simmons, Troupe No. 312, Ripley, West Virginia, High School.  
Miss Lewise Gordon, Troupe No. 225, Lincoln, Ill., Community High School.  
Mrs. Bernice Meadows, Troupe No. 293, Gauley Bridge, W. Va., High School.  
Miss Mary Earl Goodwyne, Troupe No. 221, Calhoun, Ga., High School.  
Mr. Chas. Pedrey, Troupe No. 265, Greenville, Miss., High School.  
Miss Leah Coyne, Troupe No. 318, Dodge City, Kansas, Senior High School.  
Mr. Hubert Sharp, Troupe No. 52, Emmett, Idaho, High School.  
Mr. E. P. Lilland, Troupe No. 208, Edinburg, Texas, High School.  
Mr. Clayborn C. Norris, Troupe No. 85, Mission, Texas, High School.  
Mr. L. Wayne Smith, Troupe No. 186, Ames, Iowa, High School.

### War, W. Va.

Three major productions: *Adam's Evening, Oh, Doctor, and Wooden Kimono*, were produced last season at Big Creek High School, under the direction of Miss Floy Gamble. Thespian Troupe No. 260 took an active part in all dramatic activities and assisted in raising money for several school projects. To create a more active interest in dramatics, a five-dollar Thespian pin is presented each year to the "Best Thespian Senior." The award is made at commencement time. Carmen Torrie was the recipient of this prize last spring.

### Sault Ste. Marie, Mich.

*Broken Dishes and Remember the Day* were the two major plays of 1936-37 at Sault Ste. Marie High School. The Speech Club presented three one-act plays at the regular assembly periods. Two of the plays, *A Night at an Inn* and *Our Aunt from California*, were student-directed and were given in Canada as exchange programs. Students were admitted to Thespian membership at a banquet held on June 7, the program of which consisted of an impromptu humorous debate and a play. Miss Agnes Solvsberg has charge of speech and dramatic activities.



The cast for *THE TOY SHOP*, staged by Miss Grace Everest at Ellenville, New York, High School.

### Norwood, Ohio

Twelve students, under the supervision of Mr. E. K. Povenmire, director of dramatics at Norwood High School, organized Troupe No. 340 early last June. Charter members were Kenneth Lang, Jean Krieg, Jean Cleaver, Gilbert Lavin, Robert Henn, Dolores Alerding, Carroll Ransdell, Eileen Strow, Irene Weber, Wynne Wolf, Ruth Davidson, and Jeanette Klinker.

*New Fires* was the first major production of the 1936-37 season. *Dust of the Road* was produced as the Christmas play. In February, *The Youngest*, was given as the senior class play. *Shirt Sleeves* was staged in April by the spring graduating class. The season closed with a drama festival held in May. Plays given on this occasion were *The Intruder*, *Little Prison*, *Bumblepuppy*, *Melody Bridge*, written by Jean Krieg, a member of the troupe, and the reading of the *Congo*, by a speaking choir of sixty voices. Early in the spring Norwood won first place in the Southwestern Ohio Play Contest with the play, *Bumblepuppy*.

Of special interest this fall was the successful presentation of Jean Krieg's second play, *Peter Lochinvar*, staged as part of a school revue in November. Miss Krieg, who is a sophomore this year, received many compliments for her excellent work. Her play is being considered for publication in the near future.

### Orlando, Fla.

The influence of the National Thespian Society has done much to create interest in dramatics during the past few years at Orlando Senior High School. Last season opened with the mountaineer comedy, *Moonshine and Honeysuckle*. The first production of 1937 was the *Call of the Banshee*, which was followed by the comedy, *Anybody's Game*, produced in February. "Spice Box" a program of three one-act plays closed the season in May. Several one-act plays were also produced during the year. *The High Heart* won first place in the Central Florida One-Act Play Contest, with Elliot Alexander receiving the state award for individual acting. Members of Troupe No. 177 attended productions of several of the Florida colleges. All dramatic work was done under the supervision of Miss Mildred Murphy.—Roberta Beckett, Sec'y.

### Switchback, W. Va.

Because of its quality and its youthful interest, *Listen In on the Campus* was presented as the senior class play last spring at Elkhorn High School, under the direction of Miss Gertrude E. Skaggs. Other productions of the season included the operetta, *Paints and Patches*, produced in the fall of the year, the Christmas play, *Faith and Works*, and the three-act comedy, *The Ready Made Family*, which was staged in March. In April, mem-

bers of Troupe No. 206 presented a program of three one-act plays. Troupe meetings were held monthly for the study of make-up and stagecraft.

### Salem, N. J.

One hundred and ten students enjoyed participation in plays during 1936-37 at Salem High School. This did not include the equally large number of students who were active on the various production staffs. As for the plays given, the junior class presented *American*, *Very Early* during the first semester, while the seniors staged, on three successive performances, the colorful mystery play, *The Eyes of Tlaloc*, for which unusual lighting effects were created. The one-act plays given for the school holidays were very popular. They were: *What Price America*, for Columbus Day; *While We Sleep*, for Armistice Day; *Just What They Wanted*, for Christmas; *The Boy in Blue*, for Lincoln's Birthday; and *In Washington's Day*, given in observance of Washington's Birthday. Three comedies, *Just Before the Prom*, *Three Taps on the Wall*, and *Dress Rehearsal* amused the student assemblies, while the annual Junior Stunt was not only a musical revue but a talent finder as well. In May, twenty seniors were rewarded with Thespian membership under the leadership of Miss Marie L. Oehrle, director of dramatics and sponsor for Troupe No. 127.—Beatrice Croft, President.

### Oswego, N. Y.

Oswego High School completed the 1936-37 season with Thespian members taking the leads in class and dramatic club plays and in the weekly assembly programs. Outstanding success of the year was the three-act play, *The Sap*. A number of one-act plays were produced for the weekly assembly programs and for various clubs in the city. More than fifty students are working to become members of Troupe No. 118 which is under the sponsorship of Miss Gladys Steenbergh, director of dramatics.

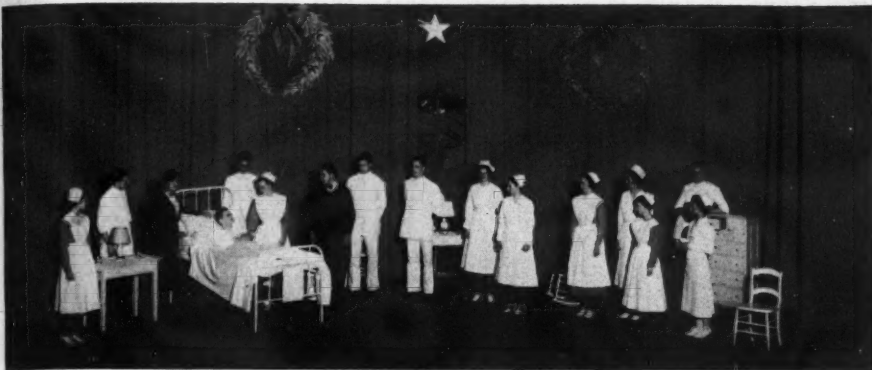
### Wenatchee, Wash.

Almost thirty students participated as actors and as staff members in the successful production of Casella's *Death Takes a Holiday*, staged on April 23 by the Dramatic Club of Wenatchee Senior High School, under the direction of Miss Margaret Whyte Stevenson.

### Ravenswood, W. Va.

A three-act mystery, presented in December, was the first production of the present year for Ravenswood High School. The production was directed by Mr. Robert Ferguson, new sponsor for Troupe No. 253. Thespian members held regular meetings in September and October. Officers for this year are: Jeane Pickens, president; Franklin Wagner, vice-president; Joan Fox, secretary, and Robert Pitthan, treasurer.—Joan Fox, Sec'y.





The hospital scene from Miss Dorothy Lamb's production of *THE CHIMES RING IN*, produced last season at Central High School, Bellevue, Ohio.

### Oak Park, Ill.

Members of the "Troupers," alumni Thespian club of Troupe No. 206 of Trinity High School, enjoyed a fairly active season last year, in spite of the fact that several of them were attending college. Two one-act plays were presented in the spring before local groups. Janet McHugh, a member, had the leading role in *The Little Match Girl*, given at Rosary College. Several members took part in *Everyman*, also produced at Rosary College. At the regular troupe meetings, scenes from several plays were presented and discussed. Several members of the group are actively engaged in radio work in some of the Chicago stations. The "Troupers" are under the sponsorship of Miss Orpha G. Pearsall, who is now engaged in radio work.

### Ft. Benton, Mont.

Thespians of Troupe No. 195 were in charge of all stage work and ticket sales last season at Fort Benton High School. *Growing Pains*, given by the Juniors, was produced before two full houses. The Speech Class gave three one-act plays: *Thanks Awfully*, *Other People's Husbands*, and *Dress Reversal*. A radio skit, in honor of Washington and Lincoln, was given by Thespians for an assembly program and also for the local American Legion group. During American Educational Week, *Common Clay*, a play in synopacted time, was presented at the Masonic Temple. Miss Ila Grace Hagie is in charge of dramatics.

### Red Wing, Minn.

*Berkeley Square*, given by the senior class, was the outstanding production of last season at Central High School. Other plays given were *The Spider and the Fly*, staged as the All-Class play, and *The Meanest Man in the World*, given by the junior class. The High School Players presented *Wienies on Wednesday*, *Elmer*, *Confetti*, *Sky Fodder*, and *The Sleeping Beauty*, as assembly programs and club projects.

### California, Pa.

On November 18, The College Players of California State Teachers College, under the direction of Mr. Earl W. Blank, welcomed as guest performers groups from three nearby high schools. Troupe No. 187 of Brownsville High School, directed by Miss Jean Donahay, presented *A Message From Khufu*, while California High School staged *Who Says Can't*. The third play, *Her Money's Worth*, was given by the Thespian Club of the East Pike Run High School, under the direction of Miss Elizabeth Williams.

### Florence, Colo.

*The Eyes of Tlaloc* was staged last May as the senior class play and the final major play of the season at Florence High School. The other two major plays of the year were *Your Uncle Dudley*, staged by the junior class, and

*Mignonette*, presented by members of Thespian Troupe No. 28: Among the one-act plays given were *Pierette's Heart*, *Dead Men Can't Hurt You*, and *The Crimson Cocoon*, produced on November 13 as the All-School Plays; *Thanks Awfully* and *Friday for Luck*, winners of first and second place respectively in the annual one-act inter-class play contest; and *The Courtship of Miles Standish*, given in observance of National Drama Week in February. Fourteen active and three honorary members were admitted to Thespian membership during the year under the direction of Miss Augusta J. Kimpton, director of dramatics and Thespian sponsor.

### Elmhurst, Ill.

*Puppet Love*, *Grandma's Christmas*, and *Gammer Gurton's Needle*, made up the bill of fare for the annual National Thespian program of one-act plays given in December of the 1936-37 seasons at York Community High School. The three major plays of the year were *The Black Flamingo*, *Eva the Fifth*, staged by the Sophomore Class, and *Nothing But the Truth*, presented by the Junior Class on March 23. Thespian activities included attendance at *The Merchant of Venice*, produced by Northwestern University, and at the Elmhurst College production of *Murder at the Cathedral*, exchange assembly programs, stage lighting demonstrations, and stunt initiations. Miss Tekla Wainio is in charge of dramatics and sponsors the activities of Troupe No. 94. A group of fifteen students were admitted to Thespian membership in the spring.

### Burlington, Colo.

First place honors in the Eastern Colorado Inter-Scholastic League One-Act Play Contest went to Burlington High School last spring. The winning play, *The Monkey's Paw*, was directed by Miss Helen Norton, sponsor for the recently organized Troupe No. 313. The major play of the year was *Growing Pains*, staged by the Senior Class.—Walter E. Dobler, Sec'y.

### Pekin, Ill.

Sixteen students were admitted to Thespian membership at Pekin Community High School last year under the direction of Mr. W. Kirtley Atkinson, dramatic instructor. The year was very successful in every respect. Three major plays, two one-act plays, an original etiquette play, Christmas and commencement pageants, and cuttings from several of the best longer plays made up the year's dramatic work. As the All-School play, members of Troupe No. 146 produced Shaw's *You Never Can Tell*. In January, the Juniors produced *Growing Pains*, and in April the Seniors followed with a successful production of *Garden of the Moon*, for which an exquisite setting was used. *The Other Wise-Man* was staged during the Christmas season. An original Commencement pageant entitled "History of Pekin," written by Mr. Atkinson, was performed by a cast of over one hundred students at the close of the school year last spring.

## TOURNAMENT PLAYS

We're proud—  
Justifiably so—

Six hundred schools were enrolled in the Eleventh Annual Texas Play Contest held last spring. Tournaments were held in 150 counties and then in 32 districts with each district accommodating eight casts. The district winners went to 8 regional meets with four casts competing in each region. The regional winners came to the State Meet for the final contest on May 7 and 8 in Austin.

Out of the 8 regional winners entered in the finals at Austin there were 7 groups using SAMUEL FRENCH PLAYS.

### FIRST PLACE

was awarded to the Pampa High School for their production of

### CABBAGES

By Edward Staadt

Directed by Kenneth Carmen

### SECOND PLACE

was awarded to the South Park High School of Beaumont for their production of

### THE BOOR

By Anton Tchekoff

Directed by E. C. Blackshear

Out of the six runner-up groups there were five groups using Samuel French plays.

The Kingsville High School presented

### WISDOM TEETH

By Rachel Field

Directed by Lenora Hays

The Wichita Falls High School presented

### A WEDDING

By John Kirkpatrick

Directed by John N. Watson

The Alpine High School presented

### SPARKIN'

By E. P. Conkle

Directed by Merle Smith

The Thos. Jefferson High School of San Antonio presented

### HIS FIRST DRESS SUIT

By Russell Medcraft

Directed by Ethel K. Orrell

The San Angelo High School presented

### A WEDDING

By John Kirkpatrick

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# STAGE DOOR

Play in 3 acts by Edna Ferber and George S. Kaufman. This unusual play was produced at the Music Box Theater, New York, by Sam Harris, where it ran for a season, and then toured the country with immense success. It was recently released as a picture, featuring Katharine Hepburn and Ginger Rogers. *Stage Door* is here offered to certain high schools, junior colleges, and private schools in the belief that more ambitious and advanced groups are willing and anxious to use on occasion a finer and somewhat more adult type of play than is chosen by the average. *Stage Door*, however, can be very easily simplified for the use of almost any competent cast of young people. Though the prevailing tone is that of comedy, there are moments of dramatic tension; but there is nothing, except a few lines here and there, that would fail to pass muster with any high school audience.

The story has to do with a large group of young and ambitious girls who have come to New York to study acting and find jobs in the theater. The scene is Mrs. Orcutt's *Foolights' Club*, a boarding house for girls, where all the hopes and ambitions of sixteen young women are revealed to us in scenes of keen observation and for the most part entertaining comedy. Contrasted with this background are the pathetic cases of the girl

without talent and the elderly actress whose days are over; but the central plot has to do with the dynamic and courageous Terry Randall, who through thick and thin fights her way against discouragement and poverty to a position in the theater where we are sure she will conquer. One of her fellow-aspirants gives up in despair, one gets married, and one goes into the pictures, but Terry, with the help of idealistic David Kingsley, sticks to her guns.

Never have we had a play in our modern theater which offered so many roles for young women, or so truly and sympathetically dramatized the ambitions of young womanhood of today. Color and contrast are offered to the scenes involving the young women by the characters of Mattie the colored maid; Frank, her husband; a few young men callers, a movie magnate and young Keith Burgess, the Left Wing playwright who "goes Hollywood."

Most of the action takes place in the living-room, but there is one scene in one of the bedrooms, a small set which can easily be put inside the larger one. The printed text of the play (just off the press) is a literal transcript of the acting prompt copy, and includes pictures of the sets, full stage directions, property plots and ground plans.

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### Dodge City, Kans.

In collaboration with the local Junior College, *The World We Live In* was presented as the first production of last season at Dodge City High School. The Junior Class followed later with a production of *Love In a Mist*, for which an entire Thespian cast was used. The other two major plays of the season were *The Eyes of Tlaloc*, staged by the G. R. and Hi-Y Clubs, and the Senior Class play, *The MacMurray Chin*, directed by Mr. Cecil Lamb. In the spring, members of Troupe 318 won superior rating in a local one-act play contest with their play, *The Lord's Will*. Thespian's closed their activities on May 10 with an initiation-banquet at which time fifteen students were admitted to Thespian membership. Dramatic activities were under the supervision of Miss Maxine Nevins.

### Bloomington, Ill.

The highlight of last season's dramatic activities at Bloomington High School was the production of *Little Women*, given on April 15. As the first play of the newly formed Troupe No. 131, *Little Women* proved to be the outstanding production in several years. *A Wasp's Nest* was given as the Junior-Senior play. Troupe No. 131 was organized in January with nine charter members under the direction of Miss Hilda Betts. In May, six additional members were added to the troupe at a banquet held at a local cafe.—Mary Danforth, President.

### Gettysburg, Pa.

After the organization of Troupe No. 95 in the fall of 1936, Thespian's of Gettysburg High School took an active part in the production of the three major plays given during the school year. *Tiger House* was given on November 6, 9; *Pollyanna*, on February 12, and *Double Door*, for which a double cast was used, was staged on April 22, 23, as the senior class play. In March, the annual group of one-act

plays consisting of *A Message From Khufu*, *The Confessional*, *The March Heir*, and *The First Dress Suit*, was presented. This fall, *The Family Upstairs*, was produced on October 21 and 22. Plans for this year also call for two additional major plays, the production of a group of one-act plays, and a play-writing contest. The contest plays will be presented before the student body. Miss Ruth McIlhenry has charge of dramatic and Thespian activities. Kathryn Warner, Sec'y.

### Glen Cove, N. Y.

Under the direction of Miss Marion F. Cass, a unique plan is being tried out for the first time this year in the dramatic department of Glen Cove High School. All members of the department have been divided into four divisions: Staging and lighting, Properties, Publicity, and Literary. Beginning with November 1, the Staging and Lighting Group had charge of the staging and lighting of the plays staged during that month. The Literary Group had charge of playwriting and reading of student-written plays at the Club meetings. The Properties Group had charge of properties, etc. Each month the committees rotate so that during the year every student in the department has had an opportunity to work with the different phases of dramatic work.

### Romney, W. Va.

*The Poor Rich* was staged last spring at Romney High School, as a preliminary step to the organization of Troupe No. 151 in May, under the supervision of Miss Ruth Riheldaffer. As a special presentation, members of the Dramatic Club presented a pantomime, *Wanted: Private Secretary*, and a one-act play, *Hot Lemonade*. In April *Pink and Patches* was entered in the annual Thespian One-Act Play Contest held at Fairmont State College. Miss Audrey McAlister was awarded a place on the All-State Cast. *Huckleberry Finn, Detective*, was produced in May as the senior class play under the direction of Miss

Lois Arnold and Mrs. Grace Bailey. Many more plays are scheduled for production during the present season.

### Pontiac, Mich.

The annual Drama Festival presented by dramatic students of Pontiac High School, under the direction of Mr. W. N. Viola, was held on December 1, 2, 3. Plays entered in the Festival were *Three is a Crowd*, *Undertow*, *The Dummy*, and *Belated Gift*. The program also called for readings and puppet shows. Plays for the final performance were chosen by a group of seven judges. A large number of students served as members of the various staff committees.

### East Haven, Conn.

Troupe No. 63 was organized early this fall at East Haven High School, under the direction of Miss Louise Scott, dean of girls and director of dramatics. Plays given this year include the one-acts, *Elmer* and *The Unseen*. Tentative plans for this year also include the presentation of *Skiddin* or *Big Hearted Herbert* in the spring; the production of a children's theatre play, *The Steadfast Tin Soldier*; a series of ten radio programs, and a contest play in April. Members of the Thespian Troupe and the Stagecraft Club are also presenting during this season, several puppet plays. The present programs call for *Silas Marner*, *Alladin* and *The Wonderful Lamp*, *Little Black Sambo*, and a series of skits, perhaps including the traditional "Punch and Judy." Late in November, Thespian's sponsored a dramatic reading contest in which several students participated.

### Knoxville, Iowa

*Meet the Duchess* was given as the All-School Play early this fall at Knoxville High School, under the direction of Miss Helen Casady, sponsor for Troupe No. 209. More than twenty students served on the various production committees.





*HER HUSBAND'S WIFE*, as staged by Miss Elizabeth Thomas at East High School, Aurora, Ill.

#### Whitehaven, Tenn.

Besides the study of the basic principles of lighting, scenic design, make-up, and costume design, Whitehaven High School produced the following plays during the spring semester of last season: *The Mouse Trap*, *Be a Little Cuckoo*, *The Bond Between*, and the three-act play, *Second Childhood*. The following one-acts were given this fall: *Joint Owners in Spain*, *Which is the Way to Boston*, *Just Women*, and *Young Doctor Devine*. *The Taming of the Shrew* will be produced in April under the direction of Mr. Eugene Bence, director of dramatics and sponsor for Troupe No. 299.

#### Cincinnati, Ohio

Under the direction of Mrs. Vesta H. Watson, *Shirt Sleeves* was staged as the major fall production of this season at Western Hills High School. Several members of Troupe No. 286, which Mrs. Watson sponsored, were members of the cast which presented a very commendable performance.

#### Lamesa, Texas

Troupe No. 343 of The National Thespians was organized early in October at Lamesa High School, under the direction of Mr. W. K. Compton, director of dramatics. Charter members were: Virginia Lindsey, Carol Jacobs, Mary Ellen Lambeth, Inez Sharp, Lois McBride, Ramah Eager, Iva Lea McKay, Addie Ruth Fulkerson, Retha Spencer, Geraldine White, Robert Bruce Snell, Joyce Travis, Arthur Olson, Jr., H. B. Glover, Jr., and James McBride.

As its first production, Troupe No. 343 presented *Heart Trouble* on November 23. Plans for the year also call for a major play to be given early this spring, and a one-act play festival, which will be held also this spring. Plans are also being made for the school to participate in the one-act play contest sponsored by the Texas Inter-Scholastic League.

#### Sanford, Fla.

Plans for the production of several plays during the 1937-38 season and a banquet were completed at a recent meeting held by members of Troupe No. 130 at Seminole High School, which is sponsored by Mrs. May B. Maxwell. Thespians also considered the question of purchasing better equipment for the stage. *Who Says Can't?* was produced by the Troupe as a chapel play program on September 30. The cast consisted of Jacqueline Campbell, Joanne Azzarelle, Marjorie Cogburn, Volie Williams, James Colbert, and Walter Haynes.

#### Fall River, Mass.

Three one-act plays were presented on November 3 in the annual Matinee given by the active and provisional members of The Pierrot Troupe No. 254 at B. M. C. Durfee High School, under the direction of Miss Barbara Wellington. *Frenzied Finance*, *A Tale of Tomorrow*, and *On the Beach at Waikiki*—written and directed by Barbara Wellington—made up the program. Eight students were admitted to Thespian membership this fall at the home of Miss Elizabeth L. Leonard, assistant Troupe sponsor.

Last season, a similar matinee program consisted of *The Moving Finger Writes*, and scenes from *Cyrano de Bergerac*, and *The Cradle Song*. Thespians were also active in the production of the school operetta, *The Pirates of Penzance*, and *Monsieur Beaucaire*, two scenes from the latter production being entered in the Massachusetts Drama Day Contest in Boston. Troupe meetings were held every other week.

#### Hampton, Va.

*Remember the Day*, produced on May 14, 1936, is regarded as the outstanding major production of Troupe 300 at Hampton High School. Last season, Thespians assisted with the production of two three-act plays, *Spooks*, and *Leave It to Psmith*, the latter being produced in the spring. *The Hundreth Trick* and *Op-O'-Me-Thumb* were staged in observance of the fifth anniversary of the Garrick Dramatic Club, of which Thespians are members. Thespians also assisted with the production of *Bab*, a three-act play given by the Senior Class on April 9 of last spring, and the production of two one-act plays, *Submerged* and *The Women Folks*, given by the Senior Class last June. Several students were admitted to Thespian membership last year under the sponsorship of R. E. T. Lewis, W. H. De Wolff, and L. W. Machen.—*Frances Paul*.

#### Mt. Vernon, Ind.

Three student-directed plays were presented in a program of one-act plays staged by the Footlight Performers of Mount Vernon High School, on October 28. The program consisted of *The Other Half Dozen*, *The Very Naked Boy*, and *Stuffed Owls*. Almost thirty students served on the various committees which assisted with the production of these plays. In December, members of Troupe No. 116 of this school, with Miss Catherine L. Howard in charge, installed Troupe No. 212 at Lincoln High School, Vincennes, Indiana.

# INGRAM

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Cast for *WIND IN THE SOUTH*, presented by Mr. LaRue Jensen at Litchfield, Minnesota, High School.

### Plainview, Texas

Interest in dramatics at Plainview High School has noticeably increased since the Black Masque Players, popular dramatic organization, became affiliated with The National Thespians as Troupe No. 344 early this fall. The new troupe, under the direction of E. C. Ratliff, began with ten charter members and twenty associate members. Early in December the club presented the three-act comedy, *Three Days of Gracie*, to an appreciative audience. Thespian officers for this year are: Hugh English, president; Frank Briggs, vice-president; Mary Wyley Grisham, secretary; and Mary Ann Hansen, reporter.

### Stambaugh, Mich.

Programs suggested by the national office were used last season at the regular meetings of Troupe No. 215 at Stambaugh High School, directed by Miss Helen Dunham. The dramatic productions for the year were *She Stoops to Conquer*, and the one-act plays, *Why the Chimes Rang*, *Rooms to Let*, and *The White Phantom*. The second initiation of the year was held before the entire student body of the Junior and Senior High Schools. Eight students were honored.

### Iowa Falls, Iowa

Under the direction of Miss Romain Greene, the work and responsibilities of the stage crews have been elevated to a position of importance at Iowa Falls High School. As a result of Miss Greene's efforts, the department of dramatics has now the following stage crews, each with definite responsibilities and duties: stage crew, light crew, property crew, make-up crew, advertising crew, costume crew, and executive crew.

Plays produced last season were *Tom Sawyer*, given by the Junior Class; *Icebound*, staged by the Senior Class; and several one-act plays, including *Sauce for the Gosling* and *On Vengeance Height*, the latter being entered in the play festival. Thespians assume the leadership in all speech and dramatic activities at this high school. As a special goal for students, pictures of the three-act and one-act plays which show the best acting during the year will be published in *The High School Thespian*.

### Brownsville, Pa.

A bill of three one-act plays, consisting of *Green Eyes in the Dark*, *The Bride Wore Red Pajamas*, and *A Message from Khufu*, opened the present season at Brownsville Senior High School. The plays were produced by members of Troupe No. 187, sponsored by Miss Jean E. Donahey. The second production of the year was *New Fires*, staged as the Senior Class play on November 10. Members of the Troupe meet weekly and a very active program is underway for this year. Plans call for the pre-

sentation of student-directed one-act plays, study of new plays, reviews and discussions of stage sets for the plays which will be presented before the public.

### Lewistown, Mont.

Three major plays, *Growing Pains*, *Detour*, and *Kind Lady*, were staged as part of last season's dramatic work at Fergus County High School. *Growing Pains* was presented by the Junior Class, while *Detour* was given as an All-School play. *Kind Lady*, given by the Senior Class, proved very successful. Among the one-act plays staged were *The High Heart*, *Grandma Pulls the Strings*, and *Jack in the Beanstalk*, given as assembly program. All dramatic activities, as well as the activities of Troupe No. 68, were under the capable supervision of Miss Miriam Randall.—Susan Keeney, Sec'y.

### Dubois, Pa.

The major project for the 1936-37 season at DuBois Senior High School was a one-act play tournament in which three guest schools participated. Members of Troupe No. 291 entertained the guest performers. The school also participated in the annual one-act play contest held at State College, Pennsylvania, with the play, *The Romancers*. The two major productions for the year were *Life Begins at Sixteen*, and *Wines of the Morning*, the latter being given at an impressive production for which Thespians designed the stage sets, light plots, and did all the stage work. Members of the Stage Staff and Costume Department produced *Beauty and the Beast*, staged as the Junior High All-School play. Miss Matilda E. Bell has charge of all dramatic activities at this high school.

### Mount Vernon, Ind.

Troupe No. 116, of Mount Vernon, Indiana, High School is active not as a separate organization, but its activities are correlated with those of the Footlight Performers, the school dramatic club. All Thespians are also members of this organization, and the programs of the two groups are carried on simultaneously.

The group presented the world premiere of *Deadline*, a tragedy in one act, last season on the morning of March 5. The play was written by Richard Moss, of Chicago, and was directed by Ronald Price, a member of the local organization, and a Thespian. The author was presented for the final rehearsal and for the first production of his play. Both Moss and Price attended the National Institute for High School Students at Northwestern University last summer.

The only long play attempted by the club was *The Importance of Being Earnest*, a satiric comedy presented on November 19, under the very capable direction of Miss Catherine L.

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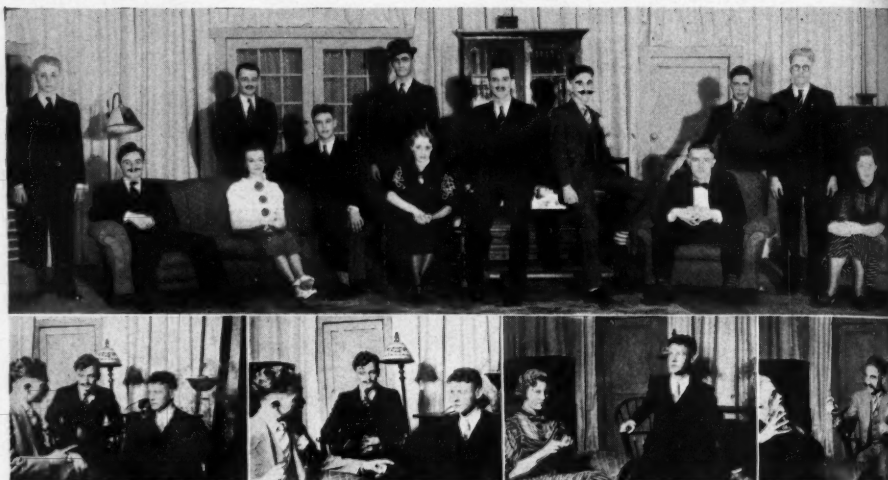
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Scenes from the Junior Class play, *BLACK COFFEE*, staged by Miss Mabel Howard at Colfax, Washington, High School.

Howard, faculty sponsor. On December 23 the Footlight Performers presented the annual Christmas play to the student body and public. This was a poetic drama in one act, *Twilight Saint*.

The dramatic club, together with three local literary clubs, sponsored the local appearance of Miss Pearl LeCompte, head of the Dramatic Department of Evansville College. She spoke on "Drama Festivals in Europe," placing special emphasis on the Russian Theatre.

Nine members of the Footlight performers, of whom six were also members of the National Thespian society, had roles in the senior play, *Big Hearted Herbert*. Two one-act plays were presented on May 14. They were *Flash Back*, directed by Daisy Mae Irwin and June Duckworth, and *Farewell, Cruel World*, directed by Sarah Carroll and Mildred Schick. With these two plays the Footlight Performers and National Thespians brought to a close a very successful and interesting year.

\* \* \*

### Gunnison, Colo.

The second highest rating was awarded early last spring to the play, *The Troll and the Toll Bridge*, entered by Troupe No. 287 of Gunnison, Colorado, High School in a one-act play contest held at Delta, Colorado. The play, in which Nan Lashbrook gave an outstanding performance, was directed by Miss Nancy Spann.

Among the other plays produced during the 1936-37 season at this high school was the play, *Speak For Yourself*, Joan, given by the senior class.

\* \* \*

### Sterling, Colo.

*And Let Who Will Be Clever* was the final dramatic production of the 1936-37 school year for Logan County High School, Sterling, Colorado. We found this play delightfully farcical and light, extremely well written, and crammed with characterization opportunities. A slight amount of cutting is necessary for high school production.

Our other two productions during the year were Arnold Bennett's *Milestones* and Burdette's *Shirt Sleeves*. *Milestones* furnished us with opportunities for real acting, make-up studies, and authentic costuming. We worked out a three levels set which made for very effective groupings. This play was given on our county senior day, and the visiting seniors were our guests.

*Shirt Sleeves* was presented by the juniors in the autumn. The problem presented by the playwright is easily understood by high school people, but it is a very trite one, and audiences are beginning to grow weary of seeing impoverished families become righteous.

A number of Thespians directed one-act

plays for chapel programs. Among these were: *Moonshine*, *Not Quite Such a Goose*, *The Music Box*, and *Elmer*.

For our Christmas presentation, we collaborated with the art and music departments and produced a medieval cathedral service.

In May, five students were elected to membership in our chapter. They were: Marcus Leh, for stage management and lighting; Betty Lee Greenawalt and Doris Lee McKelvie, for their work in *And Let Who Will Be Clever* and *Shirt Sleeves*; Richard Counley for major roles in *And Let Who Will Be Clever* and *Little Women*; and Robert Blackman for his direction of *Moonshine* and for his characterization in six one-act plays.—Wm. Markward, Sponsor.

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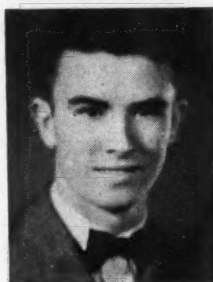
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DAN C. MARSHALL  
Best Thespian at Humes  
High School, 1936-37

*er's Keeper*, and the Senior Class play, *New Fires*.

A formal initiation for incoming members was held in the school auditorium on March 3. The initiation team consisted of Rogers Riley, troupe president; Dorothy Peeler, secretary; and Miss Elsa A. Schilling, Thespian troupe sponsor and director of dramatics. The initiates were: Juanita Ledbetter, Katherine Keene, Dorothy Denkmann, Hannah Gordon, Esta Katz, Sarah Bess Lubin, Avery Buffalo, Sarah Crittenden, Louise Skillman, Loree Jobe, and Beatrice Engleberg.

A few days following the formal initiation, members were informally "initiated" by the old Thespians, who made them walk from school to the Warner Theater in town. What happened between the time these students left school and the time they arrived at the theater door is still a deep, dark secret to many. We are enjoying a very busy season during the 1937-38 school term.—D. Peeler.

\* \* \*

## Harrisburg, Ill.

During the school year 1937-37 two full-length plays and nine one-acts were presented for public approval by students of the Harrisburg Township High School, home of Troupe 16, under the direction of Mrs. Lolo F. Eddy.

The senior class on November 27, 1936, staged *Second Fiddle*, a hilarious comedy, before an enthusiastic audience. In April, the Juniors pleased a capacity audience with *On Jones' Trail*, a non-royalty play chosen during flood times when keeping money at home seemed of first importance. The door receipts were \$180.00 and the Junior Class felt fully repaid for their efforts.

*The Ghost of a Freshman* and *In Doubt About Daisy* are two plays which especially pleased the student body. To the director who is looking for non-royalty plays for student audiences, these two are recommended. The settings are simple and the characterizations not difficult.

\* \* \*

## Morristown, N. J.

The 1936-37 season was one of the most successful, both financially and artistically, in many years for the Morristown, New Jersey, High School Dramatic Association (Troupe No. 166), under the direction of Miss Annice K. Johnson. The highlight of the year was the program entitled "Evening with the Dramatic Club," in which the following one-act plays were presented: *Between Trains*, *Four on a Heath*, *The Flattering Word*, and *Stolen Fruit*.

At Christmas time the club presented *Columbine Madonna* for the benefit of the Junior Civic Association, and *1918 and Now*, for the Pro-Peace Club. The production of the Senior play, *Dulcy*, was a surprise to all and the local press was especially pleased. The proceeds were the best in thirty years.

Outstanding features of the various performances were the stage sets constructed with the assistance of Alfred Sandelli and Patrick Allaco. The classes in Stage Technique and Make-up assisted with all productions. Quite a few of the matinees were student-directed. All in all, the year proved highly worth while.

As has been true during the past years, members of Troupe No. 249 of Humes High School, Memphis, Tennessee, took a prominent part in the school's dramatic program during the 1936-37 season. Several members had leading parts in the major play productions; among them being *Light, The Courtship of Miles Standish*, *His Brother's Keeper*, and the Senior Class play, *New Fires*.

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# ★ ★ ★ ★ 4 STAR PLAYS AND READINGS

## THREE ACT PLAYS

**ROMANTIC BY REQUEST**—By Ahlene Fitch. Miss Hopley of Pella, Iowa, writes after their recent production of this play: "The clever lines, different plot, surprise situations, and clean comedy make it a 'sure hit' play for high school students." Royalty \$25.00. Price 75c.

**MAYBE IT'S A MURDER**—By Josephine Bacon. A mystery play with an entirely different twist. The host at a house party is supposedly murdered, and the complications that arise provide a maximum of thrills, suspense, and laughter. Royalty \$25.00. Price 75c.

**BLACK CAT**—By Robert St. Clair. One of the best mystery-thrillers by this popular author "The play was well received and highly praised," was word from production at Timber Lake, So. Dak. Royalty \$25.00. Price 75c.

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## CONTEST PLAYS

### ONE ACT PLAYS

**THE JEWELLED CROSS**—A new drama of powerful intensity. Royalty \$10.00. 50c.

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## What's New Among Books and Plays

EDITED BY H. T. LEEPER

Reviews appearing under this department aim to help our readers keep up with recent books and plays. In most instances, these reviews are prepared with the hope that they prove of practical value to our readers.

Walter H. Baker Co., 178 Tremont St., Boston, Mass.

**Honeymoon Inn**, a three-act comedy, by Jane Varick. No royalty. Copies for entire cast must be purchased. 7 m., 7 w. Miranda and Bettina Littlefield open an Inn for "honeymooners" or those celebrating their honeymoon anniversary. However, some others than those stipulated do arrive, including a would-be jewel thief, a gypsy fortune-teller and several town characters. The thwarting of the delivery and the mortgage foreclosure add excitement to the plot.—E. V. C.

**Keeping Up Appearances**, a farce in three acts, by Beulah King. 3 m., 5 w. Non-Royalty. A short and easy non-royalty play wherein Mr. Bent tires of hearing of his wife's money and contrives to lose it where another family will find it. His wife discovers the loss and its location just as they start spending it, but he insists she choose between the money or her husband.

**Lone Flight**, one-act comedy, by Warren Beck. 4 m., 3 w. Copies must be purchased for cast. Bennie's non-stop flight from the garage roof in his personally constructed airplane is enlightening as to the science of airplane flying and embarrassing before his friends. Amusingly typical of the early "teens."

**Junior**, one-act comedy, by Eugenia White. 5 m., 2 w. Copies must be purchased for cast. Albert's advice that Gerald get acquainted with Estella's family works badly when he finds how Estella treats them and it takes Junior to patch things up. Interesting plot but calls for a good bit of skill in characterizations for this age group.—E. V. C.

The Willis N. Bugbee Co., Syracuse, N. Y.

**Handbook for Students and Coaches of Speech Contests**, by J. Fred McGaughy. This is a valuable book for anyone who has to do with contest plays, declamations, orations, debates, extempore speech, story-telling, etc. Each subject is taken up in detail, with the emphasis placed upon those items which are of a practical nature to teachers. The chapter on the one-act play discusses its value, place in the curriculum, choosing the play, casting, double cast plan, appointment of committees, stage directions, rehearsals, action, and make-up. Price, 75c.

**Dramatists Play Service, Inc.**, 6 East 39th St., New York City.

**And Now Good-Bye**, a play in three acts, by Philip Howard. 5 m., 7 w. Royalty on request. Rev. Howat Freemantle's gentleness remains unchanged by his trying family and service in his parish, but for his health's sake, Dr. Ringwood urges a vacation in London. Elizabeth Garland, Freemantle's student in German, leaves home to study music. Her kind violin teacher sees her off, but gossip has them leaving together. Her letter from London makes Freemantle take the trip to persuade her to return. He finds the scandal untrue, shares his own music ambitions, and finding they love each other, starts with her to Vienna. The train is wrecked; life begins where he left off. The play is well-written, with a rare beauty and charm that makes it unforgettable. Recommended for College production.—E. V. C.

**Button Button**, a comedy in three acts, by Maurice Clark. 5 m., 5 w. Royalty, \$15. Button Woodhouse, who has been kept in mental sanitariums for years by his brothers, comes to live with one of them, George. George's wife sees a chance to practice some of her pet theories of psychiatry. Her friends, all more

or less "cracked" on some subject, decide to help cure Button by their own methods. Button rebels when they try to marry him to Phoebe, a modern poetess, and leaves a question as to the sanity of each of them and none at all as to his own. This play is refreshingly different, with a good many laughs at those who think their intelligence is above question. There are several nice though not difficult parts.

**Banner Play Bureau, Inc.**, 11 Ellis St., San Francisco, Calif.

**To Beat the Band**, a three-act comedy, by James F. Stone. 8 w., 6 m. Royalty, \$10. An easy play with a great many laughs and several character parts. Three members of a stranded dance-band, Phil, Gabby and Easy, are mistaken for an expected visiting radio singer, Phil Hopkins, and his players. Without having a chance to explain, they are forced by Aunt Lucy's hospitality and the ambition of Mary and her song-writer brother, Bill, to carry on the mistake. Love, in the form of two of the town girls, stakes its claim in the mistaken identity tangle. Gabby and Easy stage a very original kidnapping and bring everything to a happy ending.

**The Good Bad Man**, a mystery-drama in three acts, by Howard Reed. 5 m., 5 w. Royalty, \$25. In response to an urgent summons, Brenda Mason, a young lady who lives in Boston, comes to the Southwest to the ranch of the father she has never seen. Instead of her father, she and her companions find the body of a murdered man. Tony, a suave Mexican who is more than he seems, Mrs. Corliss, who seems insane, and other people who act suspiciously, are about the place. Suspense is relieved from time to time by the antics of a timid coronor. A play different in many ways from the usual mystery thriller, but one that contains all the essentials of suspense, suspicion, and humor.

**Eldridge Entertainment House, Inc.**, Franklin, Ohio.

**Grandmaw Goes Hollywood**, a comedy in three acts, by James F. Stone. Purchase of 11 copies required. 4m. 7w. "Gram" Peters, her family, the Phillpitts, hopefully Hollywood bound, and the scenario writer, Brad Jones and his wife, all stranded by a storm, are staying the night, uninvited, after breaking into the home of Janet Lovelee, a "has-been" movie actress. Janet, who is so emotional, and her friends arrive unexpectedly and all sorts of complications arise. Cautious Gram gets a chance to find out the possibilities of her family before reaching Hollywood, and surprise after surprise closes a play that is hilarious from curtain to curtain. A very good non-royalty comedy.—E. V. C.

**Smoky Treasure**, a farce-comedy in three acts, by Frank W. Spohn. 5 m., 5 w. Royalty \$10. Mrs. Waitley, guest in the Paradise summer hotel, poses as a cross old lady. To help the Renns, new owners of the hotel, she plants a small fortune in the fireplace and places near it a cryptic message revealing its location. Scrum, a crook, almost gets the treasure, but the old lady foils him with a rat trap and some quick thinking. The play is enlivened by the presence of Tom, disguised as a colored porter for love's sake; Annette, who pretends to be a French maid, and Lem Munn, a glib salesman. This play is filled with witty lines and humorous situations and will hold the attention of any high school audience. It is easy to stage and to direct.



## BRIDAL CHORUS

By Roberta Winter

Marriage is contagious, and laughter infectious, in this cheerful three-act comedy of pre-marital trouble. Preparations for Martha Jane Perry's wedding are in the last stages of confusion; the wrong men have been asked to be ushers; the bridesmaids come without the right dresses; when the groom arrives the bride is away and no one else recognizes him; and then he refuses to take part in an elaborate ceremony. In despair, Martha Jane decides to die an old maid, and to let her economical brother use her preparations for his own wedding. But her troubles are conquered, and even two more weddings have been solemnized when the curtain falls on the strains of "Here Comes the Bride." It is a story full of merriment, with ingenious turns of plot, memorable, quotable lines, and sharp, realistic characterization.

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younger brother and sister land roles suitable to their talents. A play due for considerable popularity with high school groups.

*Here's That Ghost Again*, a three-act mystery farce by Mary Cunningham. 6 m., 8 w. Royalty, \$10 first performance, \$5 each additional performance. Noises from the room in which Ethan Stone died so unnerve his spinster sister, Harriet, that she takes a vacation, leaving her nephew, Earl, and his friend, Roy, in charge of the house. Their check for food and household expenses is appropriated for car damages, leaving them penniless and hungry. Their sign, "Wanted—a dollar," posted near the house brings visitors and jobs galore, but no food or money, and finally, a ghost. A pleasing play with easily produced ghost effects.

Samuel French, 25 West 45th St., New York City.

*Anne of Green Gables*, a play written in three acts, by Alice Chadwicke. 4 m., 10 w. Royalty, \$25. Especially welcome to directors who need plays using more girls than boys will be this dramatization of the well-loved young folks' classic by L. M. Montgomery. It is the story of Anne Shirley, an imaginative orphan, who is adopted by a lovable old man, and his stern spinster sister. In spite of mistakes and over-use of her imagination, Anne finally builds a warm place for herself in the hearts of all. Not too sophisticated, and, therefore, especially appealing to a young audience. Two sets are required, but this offers no difficulty, since the first may be a shallow set placed before the second.

*On the Bridge At Midnight*, an "old-fashioned mellow-drammer," in three acts. By Bruce Brandon. Royalty, \$15. Written after the style of the old-fashioned melodrama, this play contains all the old familiar elements. If done seriously in the old manner it should provide a full evening of hilarity. The hero, Horatio, marries Queenie De Lorme and brings her home to face the disapproval of his aristocratic mother. Mervyn Parsons, the villain, threatens to reveal that Queenie's father is a jailbird, if she does not give him the papers containing the plans of Horatio's invention. Queenie foils the villain and vindicates her father.

Row, Peterson and Co., Evanston, Ill.

*This Genius Business*, a three-act comedy, by Edna Higgins Strachan. 3 m., 5 w. Percentage royalty. Reminding her family of her "wasted life" through marriage, Aline Blodgett determines, willy-nilly, to make musicians of her son, Beau, and daughter, Aida. Beau's rebellion and Aida's tonsillitis develop genius, but not for music. Aggravating, too, is her husband's interest in that most ungentle flower, the dahlia. Then, to climax things, Katie, the hired-girl, proves to be the budding musical genius. A good plot with no dull spots, easy characterizations, and a small cast make it a very interesting and especially suitable for high schools.—E. V. C.

*The Hoosier Schoolmaster*, a folk comedy in three acts, by Lee Norvelle. 17 m., 9 w. Royalty on application. This is a dramatization of the old classic by Edward Eggleston that retains both the substance and spirit of the book. The story is that of Ralph Hartsock, who becomes schoolmaster in "Flat Crick Deestrick," quells a hostile school, and meets and loves the lovely "bound" girl, Hannah Thompson. Extras may be added as desired for the spelling match and Ralph's trial. All of the six settings required may be obtained by different combinations of the same scenery. Costumes are "backwoods" 1872.

The Northwestern Press, 2200 Park Ave., Minneapolis, Minn.

*The Amateur Review*, by LeRoy Stahl. Price 75 cents. This will be a really valuable guide to the director who is inexperienced with revues. A complete account of the revue is given, with chapters on the organizing of revues, rehearsing, directing, program building, organizing of staff, and the handling of technical problems such as scenery and lighting. Also contained are nine sketches, four dance routines, and a bibliography.

## PLAYS

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Theme: the return of spring as illustrating the Easter story. Characters: A man, a boy of 12, 2 women. Time: 30 to 40 minutes. Scene: a simple interior backed by a garden. Producing this play, the Ensley High School of Birmingham, won the high school dramatic tournament which is sponsored annually by Huntingdon College, Montgomery, Alabama.

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"Elizabeth McFadden, the American author of 'Double Door' knows the value of suggestion. That mysterious room meant melodrama. . . the audience sighed with anticipation. . . When the game is up and Victoria mumbles over the pearls, it was then that the audience rose at Dame Sybil Thorn-dike with a storm of applause seldom heard after modern anaemic plays."—The Chronicle, London.

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*Curse of the Incas*, a mystery-comedy in three acts, by Elzora Olmstead. 7 m., 5 w. When Robert Grayson goes to claim his uncle's estate, it develops that jewels hidden in the house are being sought by a rival heir; a secret service agent; the Inca girl who is attempting to recover them for a South American government; and by a gang of crooks. The presence of Carol Adams, who has recently broken her engagement to Grayson, together with her aunt and colored maid, add to the humorous complications. Some mighty lively ghosts keep Petunia and Henry Clay, of the colored variety, in a constant state of "petrification." A play which will be welcomed by directors seeking something of unusual merit without royalty.

*Paul, My Friend*, dramatic, by Chauncey Fay. The author of many contest winning readings, brings this new unforgettable drama of an aftermath of the war. Shell-shocked veteran lives over and over the horror of the moment when he killed his German friend. The war is still not over for some.

*David Garrick*, humorous, by T. W. Robertson. This reading, in which an actor impersonates a drunk man, has won countless high school declamatory contests.

Frederick B. Ingram Publications, Gansert Building, Rock Island, Ill.

*Reaching for the Moon*, a farce in three acts, by Austin Goetz. 5 m., 9 w. Royalty, \$10. A lively and pleasing farce about an Iowa farm family and its attempts to crash Hollywood. Pa and Ma arrive looking for their daughter, Clementine, and before they know what is going on are drafted as character actors. By clever use of an outburst of the Russian director's artistic temperament, the charming Clementine gets her big opportunity and also finds romance with the casting director whose secretary she has been. Her somewhat rustic

*Simplified Stagecraft*, by LeRoy Stahl. Price, \$1. A concise and practical handbook of stagecraft for the amateur. 'This is as good an all-around account of stagecraft as could be crammed into a booklet this size, and therefore will be particularly helpful to the beginner. Contents cover the problems of scenery and its construction, scene painting, and stage lighting, the latter section including the construction of home-made equipment as well as instruction on lighting technique. Also included is a section devoted to stage effects.

Dramatic Publishing Co., 59 East Van Buren St., Chicago, Ill.

"*Blessed Are They*," a drama in one act, by Walter E. Butts, Jr. 3 m., 4 w. No royalty. The father and brother of Amy, who is dangerously ill, have lost their faith in God and the hereafter. While the embittered father keeps watch, he dreams he is visited by the daughter of Jairus and by the thief who was crucified with Jesus. His faith regained, morning brings assurance that Amy will live. An Easter play of considerable merit. Especially recommended for churches, but also usable for high school.

"*Tarry Thou Till I Come*," a drama in one act, by Anne Coulter Martens. 3 m., 1 w. No royalty. The Wandering Jew brings to a selfish young man the realization of the duty he owes the other members of his family. Good for church or contest.

*Who Won the Revolution?* a farce in one act, by Howard Reed. 8 w. No royalty. Rival historical clubs enter into an amusing squabble over ancestors until they discover that most of their data was originated by a former "liars' club."

*Death Takes A Bribe*, a drama in one act, by Ronald Else. 4 m., 2 w. Royalty, \$5. An interesting and unusual play in which Death relents long enough to allow a miser to change his will so that his money may go to a better purpose.

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# Our Periodicals in Review

REVIEWED BY LOTTA JUNE MILLER

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

**LETTER TO GARBO.** By Mary Cass Canfield. *Theater Arts Monthly* for December, 1937. This criticism will be as much worth your time as Greta Garbo's because it treats with that elusive quality, sometimes termed the "Divine spark." Miss Canfield begins her analysis as far back as *Anna Christie*, *Mata Hari*, and *Grand Hotel*, in which performances she labels Garbo's emotional response comparable to that of a sleep walker. However, this critic gives Garbo the credit of always being intelligent in all of her pictures. Not until a few years ago, after she had taken a long holiday in Sweden, did her acting begin to live. This renaissance first manifested itself in *Queen Christine* and finally flowered into being in *Camille* and as Madame Walewska in her newest film, *Conquest*.

**A PLAY IN THE MAKING.** By Morton Eustis. *Theater Arts Monthly* for December, 1937. If you would enjoy sitting in on a rehearsal of *Amphitryon* 38 in the Shubert Theater, New York City, and seeing Alfred Lunt and Lynn Fontanne in action, this article will prove fascinating. Their methods of getting scenes "to jell" are worth any actor's attention. Many a director, who would forget for a moment that a script is invulnerable and rewrite passages so that the actors could get the "feel" of a scene, would be doing a great service to amateur shows.

**THE VERY SPOT.** By Ivor Brown. *Theater Arts Monthly* for November, 1937. What has been proved before has been proved again. Taking a play to its original setting ruins the theatrical illusion by an incongruous combination of the natural and the make-believe.

Ivor Brown saw a performance of *Hamlet* in Helsingor (Elsinor) in Denmark on the stone steps of Kronborg Castle, the very spot where Prince Amleth (Hamlet), the son of King Horvendile and Queen Geruth, and nephew of the conspiring Fengon, lived their tragic lives. Due to weather conditions, the first night's performance, which was held in a ballroom with no scenery and no special lighting, was highly successful. But the next evening, when the play was transferred to its natural setting, the whole effect was lost.

**GOOD THEATER.** By Gilbert Seldes. *Atlantic Monthly* for January, 1938. Herein you will read a critical review of the legitimate and "cinematic" theaters. Mr. Seldes rates the non-commercial motion picture, *The River*, which deals with the power developments along the Mississippi—as directed by Pare Lorentz for the Department of Agriculture—the best show of the year. For the stage he chooses a modern dress version of *Julius Caesar*, conceived as a twentieth century dictator with characteristics similar to those of Mussolini. The villain, Cassius, peculiarly resembles Goering. The analogy is further drawn by picturing Brutus as an intellectual liberal and Marc Antony as a demagogue.

**CHILDREN OF THE THEATER.** By Tom Squire. *Theater Arts Monthly* for November, 1937. The pessimists, who for years have attempted to sing the funeral dirge of the legitimate theater, have only to read Tom Squire's account of Mrs. Jean Greer Robinson's Professional Children's School to feel like a specialist who prophesied the immediate death of a patient only to meet him on a golf course a year later. In this academy Mrs. Robinson, founder of "The Rehearsal Club" (a residence for aspiring actresses in New York City), has students who have appeared in such recent productions as *Babes in*

*Arms*, *The Eternal Road*, *The Women*, *The Wingless Victory* and *Victoria Regina*. But the important aspect is that each child is imbued in the lofty tradition of the theater.

**WINDOW SHOPPING FOR PLAYS.** By Hortense Moore. *The Cue* for the Fall of 1937. Medieval plays and suggestions for their production form the thesis of this dissertation. Among them is the mystery play, *Noah and His Sons*, which could be staged on a wagon or in a theater, similarly to *Green Pastures*. Then there is *Everyman*, *Pierre Patelin* and *Gammer Gurton's Needle*. These suggestions should be well received by progressive Thespians, as there is much opportunity for originality in production.

**THEY ALSO SERVE.** By Patricia Collinge. *Stage for December*, 1937. This commentary is especially recommended by your reviewer to the mothers and fathers of Thespians who have undergone the process of living through a siege of rehearsals. Here is an amusing and detailed account of the trials and tribulations of a husband with an actor wife.

At first everything is "rosey," this state of elation is followed by a severe case of mental depression. Then comes the cueing of speeches, in which the helpful husband at first doesn't perform smoothly and later, in an effort to lend expression, emphasizes the wrong words. The various stages progress until the final night when it is a question who is emotionally in the more serious state: the actress or her husband.

**I MARRIED A PLAY.** By Lee Brody. *Stage for November*, 1937. For those of you who have either seen or read *Room Service*, you will be at once amused and sympathetic with Lee Brody, wife of John Murray, one of the two authors of that record-breaking comedy. At first she had the popular opinion that most playwrights would entertain crowds of other literary figures, and consequently evenings would be filled with distinguished people and intellectual conversation.

**ERNEST TOLLER: A TRAGEDIAN OGLES THE MASK OF COMUS.** By William Kozlenko. *One-Act Play Magazine* for August, 1937. It is a well-known fact that a playwright who excels in tragedy seldom excels in comedy, with the exception of Shakespeare. Other masters of the drama have at times reached the heights in the two extremes, for example, Calderon and Racine.

Among the true tragedians of our day is Ernest Toller, a man of deep understanding of mankind and contemporary problems. "He is keenly aware of his social and aesthetic obligations. Because of the strength of his convictions, his dialogue bespeaks his uncompromising animosity, the power and violence of his convictions."

**MAKING A STAINED GLASS WINDOW FOR A STAGE SETTING.** By Elizabeth Howlett and Freeman Garniss. *Players Magazine* for Nov.-Dec., 1937. Practical suggestions for inexpensive stage construction are always welcome. Here a "play-by-play account" of the building of a stained glass window is given. After the size of the aperture is determined, a cartoon is drawn of corresponding size which will contain every detail. This is followed by the cutting of the "leads," alias black cardboard, and the placing of the Traceoline, synthetic glass. The use of Japanese transparent water colors and the proper placing of lights are among the other features included.

THE HIGH SCHOOL THESPIAN



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# FOOTLIGHTS ACROSS AMERICA

## with FRENCH'S PLAYS

ABIE'S IRISH ROSE, *Merchantville*—APPLESAUCE, *Corydon*—YOU AND I, *Newport*—TOMMY, *Vandercook*—FAMILY UPSTAIRS, *Chicago*—YOUNGEST, *Danielson*—PEG O' MY HEART, *Phoenix*—YOURS TRULY WILLIE, *Eden Valley*—MURDER HAS BEEN ARRANGED, *Niles*—PATSY, *Fresno*—ADAM AND EVA, *Livingston*—CLARENCE, *Culver*—LITTLE WOMEN, *Ft. Collins*—NUT FARM, *Lindsay*—ONCE THERE WAS A PRINCESS, *Windham*—TONS OF MONEY, *Youngville*—SKIDDING, *Corvallis*—SMILIN' THROUGH, *Milwaukee*—CAPTAIN APPLEJACK, *Norwalk*—COME OUT OF THE KITCHEN, *Cedar Rapids*—DULCY, *Berea*—NOTHING BUT THE TRUTH, *Rexburg*—LITTLE MISS FORTUNE, *Jet*—DYING TO LIVE, *Everett*—CHARLEY'S AUNT, *Puebló*—GREEN STOCKINGS, *Abington*—GROWING PAINS, *Tucson*—LADY OF LETTERS, *Wilkes-Barre*—AND LET WHO WILL BE CLEVER, *Los Angeles*—BIG HEARTED HERBERT, *Arlington*—DADDY LONG LEGS, *Oakland*—FLY AWAY HOME, *Norfolk*—GOOSE HANGS HIGH, *Moorestown*—SEVEN KEYS TO BALDPATE, *New Cumberland*—FULL HOUSE, *Lowell*—SEVENTEEN, *Ft. Lauderdale*—ONE MAD NIGHT, *Malad City*—THIRTEENTH CHAIR, *Scranton*—CHARM SCHOOL, *Douglas*—LIFE BEGINS AT SIXTEEN, *St. Louis*—BAT, *Detroit*—CAT AND THE CANARY, *Hot Springs*—CRAB APPLE, *Greeley*—SPRING DANCE, *Cedarburg*—ANNE OF GREEN GABLES, *Seattle*—HOWDY STRANGER, *Orange*—LADY PRECIOUS STREAM, *New Rochelle*—FRESH FIELDS, *Spokane*—PRIDE AND PREJUDICE, *Fresno*—MARY OF SCOTLAND, *Sacramento*—LATE CHRISTOPHER BEAN, *Hutchinson*—CRADLE SONG, *Danville*—SHOW-OFF, *Grand Rapids*—KIND LADY, *Colorado Springs*—DOUBLE DOOR, *Riverside*—NINE TILL SIX, *San Francisco*—HAY FEVER, *Evansville*—THREE CORNERED MOON, *Dayton*—PERFECT ALIBI, *Cincinnati*—GHOST TRAIN, *San Bernardino*—DOVER ROAD, *Hays*—TORCHBEARERS, *Hampton*—POST ROAD, *Oil City*—DEATH TAKES A HOLIDAY, *Spokane*—ROYAL FAMILY, *Reno*—BERKELEY SQUARE, *Dubuque*—TAVERN, *Troy*—LEAVE IT TO PSMITH, *Rochester*—APPLESAUCE, *Moab*—YOU AND I, *Beaumont*—TOMMY, *Alexandria*—FAMILY UPSTAIRS, *Yakima*—YOUNGEST, *Vincennes*—PEG O' MY HEART, *Wilmington*—YOURS TRULY WILLIE, *Mill City*—MURDER HAS BEEN ARRANGED, *Ft. Peck*—PATSY, *Klamath Falls*—ADAM AND EVA, *Otsego*—CLARENCE, *Elizabeth*—LITTLE WOMEN, *Mobile*—NUT FARM, *San Luis Obispo*—ONCE THERE WAS A PRINCESS, *Orange City*—TONS OF MONEY, *Ripon*—SKIDDING, *Bound Brook*—SMILIN' THROUGH, *Plymouth*—CAPTAIN APPLEJACK, *University City*—COME OUT OF THE KITCHEN, *Marshfield*—DULCY, *Scarsdale*—NOTHING BUT THE TRUTH, *Portland*—LITTLE MISS FORTUNE, *Noblesville*—CHARLEY'S AUNT, *Cle Elum*—GREEN STOCKINGS, *Lynchburg*—GROWING PAINS, *Miles City*—LADY OF LETTERS, *El Paso*—AND LET WHO WILL BE CLEVER, *Clayton*—BIG HEARTED HERBERT, *Tillamook*—DADDY LONG LEGS, *Aberdeen*—FLY AWAY HOME, *Webster Groves*—GOOSE HANGS HIGH, *Kayville*—SEVEN KEYS TO BALDPATE, *St. Leo*—YOU'RE TELLING ME, *Keystone*—WHO'S CRAZY NOW, *Brownville Junction*—LITTLE MISS FORTUNE, *Jet*—HEALTHY WEALTHY AND WISE, *Portageville*—PATSY STRINGS ALONG, *Myrtle Creek*—FIND THE WOMAN, *Mosheim*—SATURDAY EVENING GHOST,

*Oceanside*—MEET THE DUCHESS, *Syracuse*—MISSING WITNESS, *Oak Bluff*—GOING ON SEVENTEEN, *Pittsburgh*—GREEN GHOST, *Alsea*—SOUP TO NUTS, *Bremer*—CAT AND THE CANARY, *Wilkes-Barre*—BAT, *Norwich*—LIFE BEGINS AT SIXTEEN, *Valier*—SEVENTEEN, *Streeton*—CHARM SCHOOL, *Eaton*—THIRTEENTH CHAIR, *Sand Springs*—ONE MAD NIGHT, *Trinidad*—FULL HOUSE, *Mishawaka*—CRAB APPLE, *New Providence*—SPRING DANCE, *Jackson*—ANNE OF GREEN GABLES, *Beaver Falls*—HOWDY STRANGER, *Bryan*—FRESH FIELDS, *Plainview*—PRIDE AND PREJUDICE, *Louisville*—MARY OF SCOTLAND, *Joliet*—LATE CHRISTOPHER BEAN, *Arlington*—CRADLE SONG, *Bakersfield*—SHOW-OFF, *Ashtabula*—KIND LADY, *Lake Charles*—DOUBLE DOOR, *Ilion*—NINE TILL SIX, *Lynchburg*—HAY FEVER, *Elizabeth*—THREE CORNERED MOON, *Malta*—PERFECT ALIBI, *Plainfield*—GHOST TRAIN, *Eatonville*—DOVER ROAD, *Wheaton*—TORCHBEARERS, *York*—POST ROAD, *Fulton*—TAVERN, *Glendale*—YOU'RE TELLING ME, *Joplin*—WHO'S CRAZY NOW, *Presque Isle*—LITTLE MISS FORTUNE, *Middletown*—HEALTHY WEALTHY AND WISE, *Williams*—PATSY STRINGS ALONG, *Upland*—FIND THE WOMAN, *Blue Mound*—SATURDAY EVENING GHOST, *Culbertson*—MEET THE DUCHESS, *McComb*—MISSING WITNESS, *Walla Walla*—GOING ON SEVENTEEN, *Detroit*—GREEN GHOST, *Holly*—SOUP TO NUTS, *Bristol*—CHARLEY'S AUNT, *Schoolcraft*—NOTHING BUT THE TRUTH, *Seymour*—DULCY, *Santa Rosa*—COME OUT OF THE KITCHEN, *Parkers Prairie*—CAPTAIN APPLEJACK, *Portersville*—SMILIN' THROUGH, *Martins Ferry*—SKIDDING, *Cordova*—TONS OF MONEY, *Nunda*—ONCE THERE WAS A PRINCESS, *Brainerd*—NUT FARM, *Roswell*—LITTLE WOMEN, *Green Bay*—CLARENCE, *Kingston*—ADAM AND EVA, *Wagonet*—PATSY, *Grandville*—MURDER HAS BEEN ARRANGED, *Pasco*—YOURS TRULY WILLIE, *Sprague*—PEG O' MY HEART, *Imperial*—YOUNGEST, *Willcox*—FAMILY UPSTAIRS, *Petersburg*—TOMMY, *Damascus*—YOU AND I, *Thatcher*—APPLESAUCE, *Richfield*—GREEN STOCKINGS, *Waynesburg*—GROWING PAINS, *Anacortus*—YOU'RE TELLING ME, *Cassopolis*—WHO'S CRAZY NOW, *North Wilkinsboro*—HEALTHY WEALTHY AND WISE, *Slinger*—PATSY STRINGS ALONG, *Big Rapids*—FIND THE WOMAN, *Ft. Branch*—SATURDAY EVENING GHOST, *Okemos*—MEET THE DUCHESS, *Fallbrook*—MISSING WITNESS, *Waynesburg*—GOING ON SEVENTEEN, *Neligh*—GREEN GHOST, *Oakdale*—SOUP TO NUTS, *Middletown*—LADY OF LETTERS, *West Liberty*—AND LET WHO WILL BE CLEVER, *Declo*—BIG HEARTED HERBERT, *Bloomington*—DADDY LONG LEGS, *Souderton*—FLY AWAY HOME, *Conrad*—GOOSE HANGS HIGH, *Shawnee*—SEVEN KEYS TO BALDPATE, *Bishop*—FULL HOUSE, *Parowan*—SEVENTEEN—Cape Girardeau—ONE MAD NIGHT, *Pittsburgh*—THIRTEENTH CHAIR, *Cossville*—CHARM SCHOOL, *Parsons*—BAT, *Detroit*—CAT AND THE CANARY, *Sanger*—DEATH TAKES A HOLIDAY, *Los Angeles*—ROYAL FAMILY, *Elgin*—BERKELEY SQUARE, *Quincy*—TAVERN, *Spokane*—LEAVE IT TO PSMITH, *New Brunswick*—HAY FEVER, *Clarksburg*—THREE CORNERED MOON, *Derby*—PERFECT ALIBI, *Buckhannon*—GHOST TRAIN, *Sparks*—DOVER ROAD, *Lexington*—TORCHBEARERS, *Sacramento*—POST ROAD, *Calipatria*.

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